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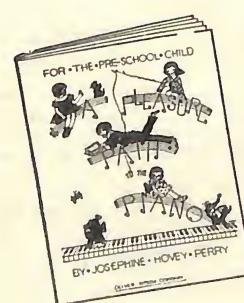
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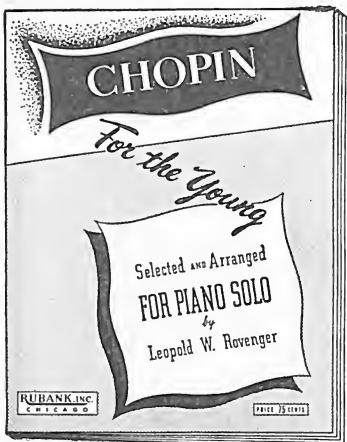


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YOUR BRAIN is an ocean of tunes. They have been thrust upon you since your babyhood from countless sources. In recent years barrages of tunes have poured out of the radio. You may not be conscious of these myriads of melodies, which you have absorbed in your subconscious

mind, but nevertheless they are there. They remind us of the lines in "Amos 'n Andy" when Andy admonishes his torpid friend, Lightnin'. "Now, Lightnin', don't let this run out of your other ear the minute I put it in this ear. Let it stick in your haid."

Just why do musical "things" stick in our "hails"? As we are writing, we can hear the brassy blare of military bugles in the barracks outside Carcassonne, France, as, over fifteen years ago, the brave *soldats* were drilling frantically for an inevitable war. Many of those who sounded those bugles are now the sullen victims of Nazi slavery or are lying in lonely graves. But the music of those bugles is stored away in some cell in our brain and we have wakened up at night, time and again, hearing them. How much of the music we have heard in the past is now graven upon the eight billion cells between our ears? It has all gone in, whether we have or have not been listening attentively. Some day some of it may come back to us, but when, no one knows. We once talked with a sailor who recently had come out of a coma following a spell of what he called the "rams" or "snakes" (*delirium tremens*). He told us that while he was "out" he kept hearing the most beautiful music. Very probably this was a subconscious reproduction of a vast number of band concerts he had heard.

It always has seemed to us that one of the best evidences of the operation of the subconscious mind is what is known as a contagious tune. Such a tune, heard a few times, seems to record itself in an amazing manner on our consciousness. It keeps on repeating, over and over, like a record on an automatic phonograph. It dominates our days, and the more we try to banish it, the more persistent it becomes. We have it running through our "hails" when we go to sleep; and, when we waken, there it is revolving again. Seemingly it has not stopped during our slumber. Gradually, as we record other impressions, it vanishes, until at some later date we may even have difficulty in recalling it. A theme by Balakirev once did that to us.

We often have thought that many people make a mistake in trying to picture the subconscious mind as different from the conscious mind. There is no sharp dividing line. There is only one mind, and while we are sane, we fortunately are master of much of that. There is, however, in this mind a vast area of cerebral tissue that has been collecting millions of impressions, which are

## Oceans of Tunes

stored away in a kind of mental reservoir that contains all of our images of beauty or ugliness, generosity or greed, pleasure or pain, love or hate, tolerance or narrowness, modesty or conceit, courage or fear.

In fact, what we have in that marvelous thing called the mind is far more *us* than the bodies we tenant. If we have a multitude of negative thoughts hoarded up through the years, the psychologists say that we have a fear complex, a greed complex, a hate complex, a juvenile complex, a superiority complex, an inferiority complex, or any one of the scores of mental ogres, witches, or hobgoblins that plague our existence.

One of the nightmares we cannot obliterate is that of the effect that the monstrous conditions of the present war must have on the brain reservoirs of the millions of young people of all lands who have been thrust in their golden years into the most horrible imaginable orgy of hate and revenge and fire and steel and death

Man can imagine. The great task of tearing out the roots of the causes of this war is a monumental maneuver to which we already have given the greatest sacrifices. But when the boys and girls come back from this visit to hell! What then? Horace wrote, "Rule your mind or it will rule you." Helping these young people to forget the years of hell through which they have passed becomes one of the greatest problems of tomorrow. What can we do to redeem their minds through instilling beauty and faith and stability and love? That is a colossal undertaking as vast and as important as any war effort, if we are to live in a Christian civilization worthy of the name. In this great work musicians and oceans of beautiful tunes will have no small part.

The brain men tell us to try to forget these horrible obsessions and to put in their places thoughts to turn us into positive, optimistic, hopeful, and beneficial human beings. If you need this advice and, by repeating positive affirmations or by any other method, can add to your peace of mind, improve your condition of health, secure domestic tranquillity, or even attain economic prosperity, you unquestionably will be benefited. The task is not an easy one, as the individual given to negative thoughts often holds onto this vice as a drunkard holds onto his rum bottle. Thousands, in many cults, to say nothing of the "old-fashioned religion," rejoicingly proclaim their success in reconstructing their lives through their minds.

Recently a teacher came to us and said, "My playing seems to have gone backward. I no longer play with the effect that I had when I was twenty. What is the matter?" We told her that she was blessed if she could remember that state of youthful exuberance,

(Continued on Page 186)

# Prescription for a Music Supervisor

by Dr. Karl W. Gehrken

*A letter came to the Questions and Answers Department from an ETUDE subscriber asking "What must I do to become a music supervisor?" Dr. Gehrken, after having taught a whole generation of music supervisors at Oberlin (many of the graduates are now famous), sat down and wrote the following concise but all-comprehensive article in quasi-humorous tone. It is supposed to answer the question for all time. The aspirant should read it many times and do a lot of pondering.*

—EDITOR'S NOTE.

WELL, in the first place you must choose your parents, your home, and your school teachers before you are born, so as to make certain that you will arrive in this world endowed with the proper amounts of sensitivity, emotionality, and intelligence to become a musician and that you will be living in a suitable environment for their development. Then you will want a mother who sings lullabies to you, encourages you to react rhythmically when you hear music, and desires for you that you shall have the privilege of studying music—which she herself probably wanted, but which she could not have when she was a girl.

After you begin school you will need to have musical teachers—teachers who themselves love music and who get a real thrill out of teaching it. In high school you will of course belong to the glee club or chorus, and if you have been taking lessons on a wind or stringed instrument you will play in the band or the orchestra or both. If you have been studying piano for several years you will be asked to play accompaniments often. If special courses in music theory are offered, you will elect these, and you will naturally enjoy hearing fine music as it comes over the radio. Probably you will attend an occasional concert.

During all these years you will be studying piano or some other instrument—or both; and during your last two years in high school you will—if you are lucky—be taking two lessons a week under some fine teacher and practicing at least two hours a day. If you are not so lucky you will at least be taking some kind of lessons and practicing

at least an hour a day. Perhaps your high school allows credit for music lessons taken under outside teachers, so for at least a year or two you are taking only three other subjects, thus providing additional time for music. But you must not fail to look well into the matter of "entrance requirements" too, making certain that while you are spending a large part of your time on music because you like it better than anything else, you are also widening your horizons by studying other subjects, particularly subjects like English, history, science, and mathematics, certain amounts of which are set up by colleges as "entrance requirements" and without having had which you cannot be admitted to an institution of higher learning. Even music schools do this, and since you are now spending a great deal of time on music, you will have to work very long hours during your last two years in high school. But if you are a real music lover you



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will not mind this. When the work one does is work that one enjoys, it becomes almost like play. And the realization that it is preparation for life work means much.

During your last year in high school you have probably been studying catalogs, deciding which college you want to attend, finding out about the entrance requirements of this particular college, checking them with your credits and studying the curriculum that is required for a degree in music education.

Broadly speaking, there are two

kinds of college curricula that prepare one for teaching music in the schools. In the first type the emphasis is on academic courses (English, history, science and so forth), together with work that has to do with preparation for teaching. Music is often rather incidental, and the real music lover has a hard time getting all the music he wants and still taking the courses that are required for graduation. The usual college "major" is ordinarily limited to about a third of the total requirements. In other words, you spend about two-thirds of all your time during the four years you go to college in studying other subjects, and only about a third of the time in working in your special field. What usually happens is that the music student puts in many extra hours of practice on piano, violin, voice, or some other "applied music" subject, and for that reason either neglects his academic courses or else works so many

hours that no time is left for recreation. Either alternative is bad.

But there is a second type of college, and in such a school the student who plans to be a teacher of music is told that the most important thing is to become a fine musician, but because music teachers must live in communities composed of all sorts of people, therefore the prospective musician must look into other fields also, thus preparing himself to become a good citizen in a democracy at the same time that he is becoming a fine musician and a strong and inspiring teacher. In such a school the student spends at least half his entire time during the four years in the study of music, about one quarter of it in studying English, foreign language, history, and the like; and the remaining quarter—or (Continued on Page 230)

When Dr. Artur Rodzinski was called to direct the New York Philharmonic, one of the leading orchestras of the world, he brought with him a rare dual capacity. He is, first, a thorough, penetrating musician upon whom audiences can depend for sensitive interpretations and stimulating conductorship. Among musicians, Dr. Rodzinski has the reputation for "doing things" to an orchestra. Then there is in his approach and methods that which keeps the men alert, interested, disciplined, and eager to do their best. This reputation for orchestral development has grown with Dr. Rodzinski. He won his first American laurels some twenty years ago, when he organized the student operatic and orchestral classes at the Curtis Institute of Music, in Philadelphia. It was his firm belief that master classes and solo work must be complemented by a sound grounding in ensemble routine, partly for the sake of the musicianship thus acquired by the students, and partly for the sake of giving these students a practical means of making their way in the musical world. Dr. Rodzinski knew that the mere desire to be "the second Heifetz" or "the new Casals" is not sufficient to realize such glowing ambitions; he had seen many instances of the kind of futility that results when the failure of a great dream leads to nothing but further dreaming. And so Dr. Rodzinski insisted on providing the future soloists with an alternate possibility in the form of orchestral development. To-day, the wisdom of Dr. Rodzinski's then novel approach has come to be accepted as self-evident. Orchestral drill for potential future soloists not only has opened careers to young musicians (who might otherwise be equipped with nothing but the Paganini Concerto and a heartache), but also has contributed enormously to the various orchestras all over the land, who can count on replenishing their personnel with trained and experienced young players. Because of his distinguished service in building and guiding orchestras, THE ETUDE has asked Dr. Rodzinski to discuss the essentials of orchestral development.

—EDITOR'S NOTE.

**T**HE FIRST THING to remember in orchestral work is that it is not, and never can be, beginner's work. The solo instrument is brought as a kind of first acquaintance to the young student who has absolutely no conception of technic and musicianship. In orchestral work, there is nothing that corresponds to this particular kind of training. No matter how elementary an orchestra may be, no matter how young its members may be, there is a requisite foundation without which an ensemble group cannot exist. Orchestral players must come to their task already equipped with enough technic to enable them to produce the notes of the music, and enough musicianship to enable them to understand the notes they have to produce.

#### The Beginners' Orchestra

"When we speak of a beginners' orchestra, we mean a group who are just beginning to learn ensemble adjustment; we must never mean a group of beginners on their individual instruments. Thus, despite the undoubtedly advantages to be gained from ensemble playing, they must be reserved for those students who have a fair mastery of their instruments, and who are familiar with note values, signatures, key sequences, rhythmic indications, musical terminology, and all other skills which serve to translate a page of musical hieroglyphics into understandable musical continuity. Fluent reading is also important, but that can be acquired. The best way to train young musicians in reading skill is to give them plenty to read! Orchestral and chamber music playing is best for this. The most effective way to develop an orchestra, then, is to assemble a group of equipped players—and play!"

"Orchestral development requires discipline, but exactly what form that discipline is to take cannot be stated as a single categorical precept. The goal of discipline is to stimulate the men to do their best; to lead them into the *self-discipline* that makes them demand their best of themselves. Now, no two conductors will go about winning this goal in the same way. Some will base their approach on comradeship and encouragement; a few may still cling to the old-style 'heavy whip' system; some will depend on sheer animal magnetism to inspire their men. Guiding the men of an orchestra is as much a matter of psychology as it is of music, and each director will find the basis for his own psychological approach in his own mind. Thus, there is no one system for conducting. And I may add that, if the result is good, very few will question the method! One thing, however, can be deduced as a basis for enforcing discipline. The conductor must be expert in disciplining himself! He must be absolutely sincere, entirely concentrated, fully capable of analyzing, explaining, securing the results he wants.

# Developing the Orchestra

A Conference with

*Artur Rodzinski*

Conductor, The New York Philharmonic-Symphony Society

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Certainly, an amount of sheer 'showmanship' is not barred out—but showmanship alone means very little. You cannot fool an orchestra! Even more than an audience, perhaps, a group of players can sense the strength and the weakness of the conductor the very first moment he makes his first down-beat at his first rehearsal. If he does not build up confidence in that moment, the chances are that he will have difficulty in doing so later. This particular confidence must be the result of his inner qualities—his sincerity, his musical integrity, his sureness of himself and the interpretation he seeks to develop. The mannerisms or methods or gestures he uses to convey his sincerity are always of secondary importance. Some conductors use up an enormous amount of physical energy—and get splendid results. Artur Nikisch faced his men with almost unbelievable, statuesque calm; generally, he merely glanced at the men from whom he wanted effects; his gestures emanated from his wrists—and he, too, got splendid results! Thus, there is no rule for disciplining an orchestra—beyond allowing the men to feel complete, unshakable confidence in their leader.

#### Rehearsal Hints

"In the conduct of the rehearsal, however, there are a number of points to be considered. All of them, perhaps, may be summed up in the philosophy of *wasting no time*. Certainly, this does not in any sense imply haste or speed! Wasting no time means penetrating to the essentials of the music; working at what needs clarification; diagnosing weak spots and cleaning them up; keeping the men 'on their toes' during every minute of the rehearsal time. Again, the first step is for the conductor to come prepared with an absolutely accurate mental blueprint of the interpretation he intends to work out. I have found it expedient to play through the work as a whole before pausing to polish up any individual sections of it. In this way, the men have a chance to find out the general effect demanded of them. To play twenty bars and then to stop for the

correction of two, is confusing and conducive to blurred outlines. Let the men play as best they can—while the conductor makes careful notation of the minute discrepancies. The work of correction comes in second place—and it must be based on those discrepancies which the conductor noted during the first, over-all playing.

"I find it helpful to rehearse the various orchestral sections separately. Strings should always be rehearsed alone. Then, while the strings rest, I take the same passage that they have just played, with the brasses, or

the woodwinds. There is a double advantage to such a system. First, weak spots are clearly and quickly shown up, without searching the complete tonal result to find them. In second place, each section profits enormously from hearing the music played (and corrected) by the others. Somehow, the desired effect stands forth much more clearly.

"Another valuable rehearsal 'trick' is to keep the pace of the work intensely alert. There must be no haste, of course—but there must also be no lagging. The wise conductor early accustoms his men to a quick pace. For example, let him announce, 'We'll now take bars twenty to twenty-five,' and come in *immediately* with the down-beat. The first time he does this, he will find half a dozen of his players unprepared and still searching for the place.

But the second time he does it, he will find them ready! Letting the men feel the need of immediate co-operation works no hardship upon them—on the contrary, it is the best possible means of getting them to share responsibility, and for keeping them alert.

#### Secret of Pure Orchestral Tone

"Purity and beauty of orchestral tone is one of the first goals of ensemble development. The conductor must remember that orchestral tone, as such, is composed of three separate kinds of tone—stringed tone, woodwind tone, brass tone. The intonation of each must be perfect, and must be perfectly blended with the others. The first task of the conductor is to assure



ARTUR RODZINSKI

himself that each instrument has been correctly tuned. Then he must guard against a (very natural!) tendency amongst all players to adjust to slight deviations from pitch on the part of their colleagues in order to keep the unified tone complete. If one string player goes slightly off pitch, his neighbor may follow him; several more may follow him; then the woodwinds, suddenly conscious of the deviation, may adjust to it. The conductor must never, for a split second of time, tolerate the least deviation from pitch on anyone's part! He should stop at once, trace his way to the center of the vicious circle of defective intonation and clear it up. Any compromise the conductor makes will come back upon him in the form of continued defects!

"The conductor improves tone by insisting on clean playing—the strings must be clear and transparent; the brasses must be dignified and never too loud. He must also construct his tone, architecturally, in terms of good balance. That is to say, the men must be made aware that the lower instruments are accompanying instruments only; the melody lies with the upper instruments. The first oboe, for instance, might be likened to the 'melody' fifth finger on the piano, while the second bassoon does the service of the fifth finger of the left hand, in the bass. The conductor who insists on perfect intonation, clean playing, and balanced tone need not anticipate too many worries from the purely tonal point of view.

"Perhaps the secret of good conducting is never to overlook a slip, and never to take anything for granted. Certainly, the conductor changes, grows, alters his views, acquires new views—but never in matters of musical right and wrong! Those are positive. There can be no compromise with intonation, cleanliness, musical sincerity, spiritual honesty. Never fear that the men will be hurt or discouraged by too great an insistence on perfection. If the conductor's basic psychological approach is sound, perfectionism serves only as an inspiration to his men. And the sound approach is one of democratic team-work, never of high-handed domination. You can scare a man into playing a big tone—you can never scare him into producing a beautiful tone. He may 'go through the motions,' but something will be missing—and that 'something' is the essence of good playing. The leader who stimulates in his men the *desire* to do their best for him, has the best chance of developing a fine orchestra."

## Oceans of Tunes

(Continued from Page 183)

because with its memory still fresh in her mind it would be possible to rebuild all of the attributes of an earlier and more virile or spirited form of playing. Betsey Barton, in her precious book, "And Now to Live Again," has told how she and many others have regained lost physical powers by recollecting how their nerves and muscles reacted at an earlier period. If you feel that you are slipping in your own work, turn back your memory to the thrills of delight you experienced when you first heard the Chopin Nocturnes, the Beethoven Sonatas, the Brahms Intermezzi, or the Debussy Arabesques. The tunes never grow old and they will make you young, through a process of regeneration which is one of the mysteries of life.

Franz von Schober, Schubert's friend, is reported to have pointed to an especially beautiful harmonic effect in one of Schubert's manuscripts, saying, "Where did you find that beautiful harmony?" "Find it?" said Schubert. "I just listened and I heard it." We always have had a conviction that all great music is the result of melodies heard in the glorious imagination of the master's musical subconscious mind. Then, with the degree of skill with which he has possessed himself, he develops these precious treasures, and so, a masterpiece is born!

The performance of music by the individual seems to have an unusual effect in so concentrating the

active mind that the subconscious mind can and does operate in refreshing the memory and in effortlessly working out solutions which come "like a flash," after the manner of inspiration, when the mind has been relaxed by the process of concentrating upon the performance of a piece.

In the vast oceans of tunes there are many seeking expression, and the one who can play an instrument can liberate these tunes indirectly as he plays many different compositions. Do not ask us how this is. We are merely reiterating the convictions of sensible, practical people who have tested this plan. To us this seems today one of the greatest blessings of music study. Perhaps it is time for a popular beatitude: "Blessed is he who can make music, because he can liberate hidden powers in his subconscious mind."

## Quality Pays

THE CONCERT MASTER of the second violin section of the St. Louis Symphony agreed to go out on the street, incognito, dressed as a beggar, to test whether or not people would note exceptional music when they had no warning that they might expect to hear it. Contrary to the customary view of



the tastes of the "mob," there was almost immediate recognition of the superior quality of the playing. For the few minutes the violinist played he earned money at the rate of \$550 a week on a forty hour basis. As he himself said, it might be more profitable to leave the Symphony and play on the street. Question. Did he have to show a Union card from the Mendicant Musicians Local No. 23, or did he just use a peddler's license? The St. Louis Star-Times sent us this picture of an interesting incident.

## New Keys to Practice

by Julie Maison

### III.

After an absence from the piano, you will probably find your tone poor. For beautiful, free tone requires absolute control. And control is the first quality we lose when we cease practicing.

To conquer a passage that is difficult in one hand, transfer the same notes to the opposite hand, with suitable fingering. This gives a clear mental picture of it, and simplifies its original position on the keyboard.

"FORWARD MARCH WITH MUSIC"

## Choose the Right Music

by George S. Schuler

ONE OF THE MOST colorful parts of a religious service is that of the ministry of music—and what a contribution it makes in the preparation of hearts for the preaching of the Word of God!

In these wartime days, when male voices are noticeably absent, the laity must recognize that the choir director, the organist, or choir leading organist is working under the handicap of a lack of vocal material. Since this situation is obviously present in all churches, regardless of the previous caliber and prominence, why do those responsible for the music, attempt the rendition of Grade-A music (the intricate, the involved, the classic), knowing their choir is largely made up of Grade-E or Grade-F singers?

The facts of the preceding paragraph are the answers for so many poor renditions of the most beautiful of church choir music. Mr. Choir Director or Mr. Organist, why not choose music which is written within the range and grade of ability of your depleted membership? Is it because you have imbedded so deeply into your thinking, "Art for Art's sake," that you sacrifice good judgment and taste to maintain that lofty standard, at any cost? If you are such a one, you may be surprised when hearing the remarks of your congregation relative to the singing of your choir and of yourself. Some unknowing ones may pass it off by attributing the poor singing to the war—the war seems to carry all the blame. The fact is that the war has nothing to do with it at all! The fault is with you!

It seems to be a tradition in many churches to sing the great *Hallelujah Chorus* during the Christmas season. Yes, everybody enjoys the hearing of this all-inspiring number—Christmas does not seem like Christmas without it. No one will take issue with this. They all take issue with you when you serve it to them half prepared and inadequately sung by singers of little or no ability. Are you attempting to say to the congregation that you are not afraid to attempt the impossible? Or are you showing your superior musicianship despite the handicap occasioned by the war? On the contrary, musicianship is brought to light when a selection is chosen within the scope and ability of the depleted choir. Simple music by unknown composers written without intricate voicing and involved conforms is very acceptable when sung with expression.

The daintiness of the common lily of the valley far surpasses that of the orchid—lovely as the orchid is. The lily of the valley, found in obscure corners of the garden and in waste places, grows with no need of an experienced horticulturist, and takes first place among thousands of flowers for its rareness and richness of fragrance. The orchid, whose seed takes seven years to germinate under the constant care of a staff of experienced horticulturists (and which seed is but one of a thousand seeds which failed to germinate) is at the bottom of the list of flowers known for its fragrance. Yes, the orchid makes great display, but the lily of the valley, in its humble and quiet way, wins many hearts. Why, then, continue to serve the people of the congregation with musical orchids when there is such an abundance of lily-of-the-valley music, one spray of which diffuses its attendant loveliness? Why not, then, substitute songs of the style and type of Charles H. Gabriel's *His Eye is on the Sparrow* even though its stanza must be sung in unison?

What has been said relative to the choir director may truly be said of those who sing sacred solos. It is not necessary to sing taxing numbers—taxing, in that the highest and lowest notes of the vocal register must be employed in order to please the listeners. Indeed, times must be sacrificed, thus destroying the word—and if the words are to mean anything, why then make them ineffective? If your congregation is listening with the sole thought of musical satisfaction, it is just as well to sing the entire selection with the vowel *ah*. If, on the other hand, your congregation wants to hear instrumental accompaniment. The most acceptable be understood while the music is of sufficient attractiveness to make a pleasing setting for the words.

"THE SEED of my work was planted within me by a physics teacher in the Tiflis Gymnasium. In explaining sympathetic vibrations, he told us that a regiment must break step while crossing a bridge, because the rhythmic force of 'in step' marching might cause the bridge to collapse. This set me thinking. If the sheer force of rhythm can destroy a great structure of concrete and steel, there must be a power in rhythm that can be used constructively. From that time on, I determined to find out how to build rhythmically. My opportunity came when I was in charge of directing at the Eastman Theatre. We produced operas and operettas—all with a purely musical and rhythmic basis. In planning the acting patterns for such works, it grew clear to me that some integral connection must exist between the rhythm of the music and the rhythm of the acting. For example! You may rise from a chair and walk across a room in a perfectly natural way. But suppose a slow waltz is being played in that room; by walking in a perfectly natural walking or marching tempo, you cut across the rhythm of the music, disturbing it. If you are sensitive to music, the cross-cut of tempo will disturb you as well as the music. Almost unconsciously, you will find yourself—not waltzing, but adjusting your steps to the rhythm of the music. Let me labor the point that the thing that happens is an adjustment of rhythm and not a dance accompaniment; for that particular kind of rhythmic adjustment is the starting point, not only of my own work, but of the kind of multi-art expression which, I believe, holds the future of America's contribution to the theater.

#### Complete Integration

"In Rochester, I developed a kind of action and motion which fitted the music in the same way that the harmonies of a chord 'fit' and complete the tonal effect. And then it seemed that not only actions but emotions could be rhythmically expressed through gestures that would integrate the music with the feelings it symbolizes in the dramatic characters. And, finally, the delight of rhythm grew so strong that I attempted to extend this integration so that it could include everything that goes on, on a stage. What I wanted was not conventional opera, in which the characters act to music (or, if you like, sing to acting), but a performance in which acting, dialog, dancing, and music should be so completely interdependent that no one element could reach the audience emotionally without *all* of the others. You can reach an audience emotionally with the music of 'Carmen' in concert form; you can reach an audience with a purely dramatic performance of the 'Mérimée' story—precisely this possibility of division is what I wished to avoid. I wanted to

tell the story through a fusion of arts, no one of which would be expressive without the others. Accordingly, I mounted a performance of Maeterlinck's 'Sister Beatrice,' a lovely thirteenth century legend, and invited the gifted composer, Otto Luening, to watch the rehearsals and to provide a score that would complement the rhythms of action and dialog, as a sort of climax. This, of course, was exactly the reverse of the usual operatic performance, for which action is adapted to already existing music. The result was a strongly integrated organic whole, and the best test of its power was the strong emotional reaction it aroused in our audiences—despite the fact that we worked with young, untried performers, and with absolutely none of the usual trappings of 'star' shows.

"That Rochester performance was an experiment, but it gave me the solution for my own working prob-

# Rhythm, Music, and the Theater

An Interview with

## Rouben Mamoulian

Distinguished Director. Producer of "Porgy and Bess," "Oklahoma!" "Sadie Thompson," and Other Successes

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS

*Rouben Mamoulian is a native of Tiflis, Russia, and a graduate of the Lycée Montaigne, in Paris; of the Tiflis Gymnasium; and of the Moscow University. Although he studied law, his native interest in the stage turned him away from briefs and legal procedure. After staging his first productions in London, Mr. Mamoulian was brought to the United States by George Eastman, as Director of the Eastman Theatre, in Rochester, where he remained for two years, presenting grand opera, Gilbert and Sullivan, and Viennese operettas, and beginning his highly individual experiments in rhythmically integrated theater. Since 1927 "Mamoulian productions" have been presented by the Theatre Guild, the Metropolitan Opera; in Hollywood, and on Broadway. THE ETUDE Music Magazine has asked Mr. Mamoulian to analyze the peculiar essence of the "Mamoulian production" and to indicate how the methods he advocates may be useful to the theater of the future and to those who will shape it.*

—EDITOR'S NOTE.



ROUBEN MAMOULIAN, JUNE HAVOC, AND MARY PICKFORD  
Discussing the script of the new Broadway musical success, "Sadie Thompson," founded on "Rain," by W. Somerset Maugham.

lems. Since then, my hobby has been the complete integration of music, rhythm, dramatic action and dance into a whole that is emotionally greater than the sum of its individual parts! That policy is the motive force of 'Porgy and Bess,' of 'Oklahoma,' and of 'Sadie Thompson,' also of the motion pictures 'Love Me Tonight,' and the 'Gay Desperado.' You ask how this is different from opera? The difference lies in the indivisibility of the contributing elements. My aim is to work out a performance in which the acting *alone* would look a little queer, the music *alone* might sound a little queer, but in which the blending of music, acting, dialog, and rhythm (or dancing) produces a complete expressive whole.

"So far, alas, no 'catchy' name has been found for my rhythmically integrated theater. It is not drama, it is not opera, it is not ballet, it is not pure music;

'music-drama' suggests Wagnerian opera, 'dramatic music' suggests incidental scores. The thing I have in mind is none of these. Certainly, it is not the gorgeous-girl-hit-tune-dance-routine pattern of musical comedy. It is, simply enough, the expression of character, action, and emotion through an *integrated union* of words, gestures, rhythms, and music, all of equal importance. And for that, as I just said, there is no one-word name! The name will come, though—just as the form itself will develop into the complete theater I envisage for the future.

#### A New Art Develops

"It seems to me that opera is a bit dated. Its chief value lies in its perfect expression of the tradition of the age that brought it forth. We follow the emotional problems of the 'Ring,' of 'Cavalleria Rusticana,' of 'Faust' with the loving interest we feel for our old fairy tales—but we hardly seek in them our own expression of our own selves. Their tradition is not ours. Our task lies, not in devising modern performances of this older tradition, but in developing a tradition of our own. There are two ways of following tradition: one is to do *what* Verdi and the others did—and that results in new mountings of Verdi; the other way is to do *as* Verdi and the others did—and that must result in developing a form that will express us, today, as thoroughly as Verdi's works expressed him. Our way, the American way, will lie, it seems to me, in the rhythmically integrated theater. Quite objectively, I point to 'Porgy and Bess,' 'Oklahoma!' and 'Sadie Thompson' on the stage; and 'Love Me Tonight' on the screen, as examples of what can be done—the future can do more of it, and do it better.

"Certainly, the task is not an easy one. A complete union of elements presupposes elements of equal quality, and I dare say that a producer who wished to mount 'Hamlet' in the way I have described, might have difficulty in securing music of Shakespearean quality. With full admiration and respect for the many splendid composers we have, I feel sure I shall not be misunderstood when I venture to suggest that, since the passing of Bach and Beethoven, we have perhaps no one of what might be called Shakespearean proportions in music. The answer is, that we must make the best use of the best material we do have. You ask why we do not 'set' productions to already existing masterworks of Bach and Beethoven? That has been tried, but with not the happiest results. I am the first to have used (Continued on Page 232)

# Annual Auditions for American Piano Pupils

by Irl Allison, M.A.

In 1934 THE ETUDE presented an article by Irl Allison dealing with a plan for auditions for piano students. Mr. Allison had come to us for advice based upon experience. We counseled him that as long as he kept his project upon a strictly open and high ethical, non-profit basis, uninfluenced by publishing or proprietary interests or any attempt to influence the adjudicators, we believed that he would succeed. Mr. Allison herewith presents in his own words a record of his activities.

—EDITOR'S NOTE.

FIFTEEN YEARS have witnessed the growth of the groups of piano teachers in the United States which form the National Guild, from only one unit in a small Texas city in 1929 to one hundred thirty units in 1944. The first large chapter having been established in New York City eleven years ago, these Guild Centers now extend from Portland, Maine, to San Diego, California; from Miami to Seattle; from Canada to Mexico. The National Guild of Piano Teachers is, therefore, now truly nationwide in scope.

## Guild Piano Playing Auditions

Each of these fifteen years, the Guild has sponsored the National Piano Playing Auditions (formerly called The National Piano Playing Tournament), in which pupils of its members have been privileged to participate. This annual Audition (Tournament) movement has increased from forty-eight pupils in 1929 to 15,000 in 1944. Since its inception, more than 100,000 students of the piano have been entered.

The purpose of the National Auditions has been to set definite annual goals, with definite rewards, for pupils of all ages, stages of advancement, and ability, from the slowest little pupil to the most gifted budding Paderewski. Striving to achieve these annual goals has stimulated the students' ambition and motivated their practice beyond all expectations.

Annually in May or June since 1929, the Guild has sent an examiner of note to each organized center, for whom pupils of members have played privately, have been rated, have received a constructive criticism, and have been honored on the basis of individual accomplishment and merit. There has been no competition of pupil against pupil. Each student who has made the required grade has achieved his goal, this grade being set low enough for the average, and not merely for the exceptional pupil. The idea from the start has been to plan so that each pupil entered (who has not played very badly) has won some recognition by way of encouragement. The greater the accomplishment shown, the higher the honor that has been accorded.

## Goals and Awards

The Guild has set two low goals for the slow pupil and two high ones for the gifted. The low goals are: (1) To merit a Local Winner's Award by receiving from the examiner a grade of 70% or over, for playing only two memorized selections; (2) or to win the District Winner's Certificate for a grade of 70% or over on the playing of four memorized pieces.

The two high goals are: (1) To achieve State or (2) National Honors, the State Winner's Certificate being awarded for a grade of 70% or over, upon presentation

by a student of a partial program of seven memorized selections, or the equivalent thereof. The National Winner's Certificate is the reward for the playing by a pupil of a complete program of as many as ten memorized selections, or the equivalent thereof. By equivalent is meant that the pupil who has four memorized pieces may place scales (as outlined in the Guild syllabus) as a fifth piece on the program; chords as a sixth piece; arpeggios as a seventh; intervals as an eighth; ear-test as a ninth; and sight-reading as a tenth. The technique phases are optional.



IRL ALLISON

lined fully in the Guild Syllabus, which any teacher of piano may obtain by writing Guild headquarters, Box 655, Austin, Texas. In each of the foregoing classifications, from the lowest to the highest, the pupil as he progresses, may win any one of the four certificate awards. Thus he is able to win even the National his first year of study by playing a complete little program of ten pieces, provided the examiner has given him a grade of 70% or over, yet the winning of the lowest award, the Local Winner's Certificate, is an encouragement not only to the pupil but to the parent as well. Therefore, the plan provides a definite goal with definite rewards for each year of study.

## For Advanced Students

For the advanced student, in addition to the certificate awards, the Guild has provided a system of diploma awards as follows: (1) High School Diploma—awarded to a High School Senior or Graduate who plays from memory for the examiner a recital that includes the minimum requirements for conservatory entrance; (2) Collegiate Diploma—awarded to High School Graduates who creditably present a complete Collegiate program; (3) Young Artist Diploma—awarded to a young artist, who is a High School Graduate, for presentation of a repertoire of two complete Collegiate programs. These diplomas are proving valuable incentives to the more mature students of Guild members. A number of leading colleges now award scholarships to Guild Diploma winners each year.

## Choice of Pieces

The choice of pieces is left to the teacher except for these restrictions: In Elementary, each piece must be at least sixteen measures in length. In Intermediate, or above, pupils entering two pieces may choose any two, but those entering four are required to play one Early Classic (a little Bach number), one late Classic (a Sonatina movement), one Romantic, and one Modern. The specific titles are not designated by the Guild but are left to the choice of the teacher.

## Publicity for Members

In each Audition center, the Guild committee seeks to have printed in local newspapers the entire list of winners, while individual teachers may publicize their own groups in their neighborhood papers. In addition, the Guild prints all rolls of Winners in the Guild Year Book, which has national circulation. Diploma winners are represented in the Year Book by their pictures (as in college annuals) and the names of their teachers. Each student, when he has achieved National Honors three years in succession, is placed upon the Roll of Distinguished Students, while, upon achieving this honor five years in succession, his picture also appears in the Guild Year Book. (Continued on Page 200)



PATRICIA STAFFEL

One of the winners of the Paderewski Memorial Gold Medal

Pupils making 70% are passed; those receiving 80% get "With Honor"; 90% "High Honor"; 95% "Very High Honor." These ratings apply to each certificate type.

The certificates are artistically printed and each bears the embossed seal of the Guild in colors, as follows: Local Winner, red; District Winner, blue; State Winner, silver; National Winner, gold. Space is provided on each award for the signature of the teacher, in order to bestow credit where credit is due. Most members go to Dime Stores and obtain inexpensive frames so as to present the certificates framed to the pupils at their recitals. Each certificate thus publicizes the teacher in each neighborhood.

Pupils enter the Auditions according to classification as follows: Elementary, A and B; Intermediate, A, B, C; Preparatory for Collegiate, A and B; Collegiate, A and B; and Young Artists. These classification requirements, which are in accord with the curricula of leading conservatories and schools of music, are out-

# What is Expected of an Accompanist?

THE WORK of an accompanist is good or bad, depending upon the recognition, by both the soloist and the accompanist, of one great artistic principle. This principle is that the composer, with few exceptions, has created his work with the idea of writing a solo, and not a duet. Of course there are art works, such as the famous César Franck Sonata for Violin and Piano, and other sonatas for various instruments, which are distinctly duets between two instruments. In fact, many songs, notably those of Schumann, Franz, and Brahms, are duets between the voice and the piano. In the greater majority of cases, however, the artistic purpose is accomplished if both accompanist and soloist realize at the start that their parts in the artistic recreation of a masterpiece are of collateral importance. As in a great painting by a famous master, where the leading figures or subjects stand out in high relief against an appropriate background, so with a singer and an accompanist, there must be a soloist and there must be a background. If the accompanist exaggerates the musical background in any way, the results may be highly unsatisfactory, for to "hold his own" the soloist begins a conflict with the accompanist and the results are disastrous. Again, if the accompaniment is timid, faltering, or inadequate, the singer does not have the requisite support.

Every song has its own background. The background for Schubert's *Die Forelle* is notably different from that of Brahms' *Sapphic Ode*, just as the background of Franz' *Edvard* bears little resemblance to that of Mozart's *Voi che Sopate*. It requires very adroit fingers and a nimble imagination for the artist accompanist to jump from the spirit of Beethoven's *Fidelio* to Debussy's "Pelleas and Melisande." A reading knowledge of languages such as Italian, French, and German will also be a decided asset to an accompanist. In fact it is indispensable for anyone who aspires to accompany a concert artist, to understand the foreign text and be an authority upon the pronunciation.

One thing is very certain, however, and that is that there are rarely enough rehearsals. The soloist who, just before going on the stage, hands his accompanist the music and expects him to follow the singer's artistic tricks and emotions like a squirrel in a cherry tree, is looking for a miracle.

Therefore there are certain qualities that cause the work of one accompanist to stand definitely above that of other accompanists. Is it not that ability to contribute to the effect of the whole and thus form a unit in which the relationship between the solo part and the accompaniment is always in due proportion one to the other?

## A Safe Principle

Although the practice of keeping the accompaniment in the background is fundamentally a safe principle to follow, that is merely half of the story. It goes without saying that the accompaniment must not overshadow the solo, but even so the accompanist should not be timid. He should dare to develop a *crescendo* with the soloist and build up his climaxes where they are called for. Generally speaking, the accompanist should play *f* to the singer's *ff*, *mf* to the singer's *f*, and so on.

The successful accompanist must be of such a make-up that he is willing to subordinate himself; he must not wish to "steal the show." However, it is within



IRVING D. BARTLEY

by Irving D. Bartley  
F. A. G. O.

his well defined rights to study the composition as a whole and scheme to find one or two passages, if there are such, where he may duly shine. It may be that the introduction or an interlude will afford an opportunity for producing a dazzling effect. One should also look for the climax (it is generally toward the end of the composition) and be truly assertive if the voice is equal to it.

It would be well to remember that introductions, interludes and short codas are for a purpose, and the accompanist would do well to study the intent of such passages. The introduction is often of the same character as the first line of the song; incidentally if such is the case, think of the proper tempo of the composition and endeavor earnestly to follow that tempo. Then too, unless marked to the contrary, it is in poor taste to insert a sentimental retard at the end of the introduction, especially if the introduction merges into the solo part without a break. Such a change in tempo tends to be disturbing to the singer who cares about preserving the correct tempo of his song. The instrumental coda, if there is one, often intensifies the last line of the song and the accompanist should regard that short passage as distinctly his own. He must not spoil or belittle the mood of the song which has just been sung. If, for instance, the song ends peacefully, the accompanist should preserve the tranquil mood just imparted to the audience and either keep his playing on the same plane or possibly tend toward a *diminuendo* if there is any such indication on the printed page. He must not suddenly "come to life."

There are ways of becoming assertive provided the pianist has had sufficient grounding in technic. He

can, for instance, bring out what may be the melody in the accompaniment (but not necessarily the soloist's melody), subordinating the other less important voices. One of the marks of a good pianist is his ability to "hammer out" (if called upon) one voice while the others are sounding softly. Later that hammer-like stroke can be subdued somewhat, the result being a touch that has breadth and substance to it. It may be that certain bass notes, probably those of a longer duration or those falling on the most important beats should be brought out to good advantage. Bringing out such bass notes for climactic passages is a good idea when the strength of the singer's voice would not permit all parts to be played loudly.

## A Knowledge of Voice Necessary

The accompanist should be conscious of the limitations of the voice and should strive to determine the weaker registers of the vocalist, exercising great care to be subservient during notes occurring in that register. Furthermore, by careful watching of the expression marks and by his innate musicianship, an accompanist can often convey to the singer the significance of a certain passage which the singer had previously failed to grasp. The accompanist should at all times anticipate when breaths will likely be taken; he should try to listen to any near-gaspings and accordingly allow enough time for those breaths. He must not be oblivious to what is happening. Similarly, with wind instruments he must try to realize the places where breaths would be most logical. Some singers, when under nervous strain, are not consistent and take breaths more frequently than usual. One way to assure success from this standpoint is for the accompanist to play as fast as the singer will

let him. Be sure that the accompaniment does not drag, for it is almost impossible for the singer to "lead."

Suppose some such long note appeared in the soloist's part (as at *a* in the accompanying illustration),

Handel

Love ye the Lord

the accompanist should be able to recall the tempo that was rehearsed, and, since his part is the only moving part, make a real effort not to drag so that the singer can complete his phrase without an extra breath. Furthermore if the singer feels that he is not going to be able to complete his word or phrase without breaking, he should accelerate the tempo slightly. Anything is legitimate if it saves the day, and, since a singer feels that it is the height of disgrace to find it necessary to take a breath between the syllables of a word, he will be grateful to the accompanist for his alertness and foresight.

By this time the inexperienced accompanist may have feelings of inadequacy, but the writer wants to say as encouragement (*Continued on Page 228*)

# Great Conductors On the Airways

by Alfred Lindsay Morgan

WE WERE REMINDED of the old saying—good things come in small packages—when we read a post card announcement, sent to us recently, that E. Power Biggs would play during 1945 the Organ Music of Johann Sebastian Bach in its entirety. Mr. Biggs comes to us on Sunday mornings by way of the Columbia network, for the space of only half an hour, hence the thought of small packages. This unique program in which there is such a fine blend of musical integrity and tradition deserves to be lengthened. Thirty minutes does not seem long enough for a program of such worth; many listeners have told us that they would like that recital to be extended to an hour. Moreover, this program does not go uninterrupted from coast to coast, for at least in one spot—around Kentucky and neighboring States—the time allotted the organ recital is taken up with a hill-billy broadcast. In all justice to the broadcasters, however, we do not see how it would be feasible for Mr. Biggs' organ recital to be extended. The traffic on radio is multiple as well as varied. Prior to Mr. Biggs comes the CBS *News of the World*, a program which at these times has considerable interest. Not all folks get up early on Sunday mornings, and for many on the Eastern coast this news broadcast serves an important function. Following Mr. Biggs' program comes *New Voices in Song*, a program featuring young singers. Not many would wish to dispense with this fifteen-minute period. And following the latter broadcast comes the *Church of the Air*. After that comes *Wings Over Jordan*. Follow the calendar farther if you wish and you will find that the CBS Sunday morning schedule is a full, rich and varied one.

To return to Mr. Biggs: most radio listeners know, we feel certain, that the organist plays on an instrument which was built along the lines of Bach's own organ. This Baroque organ, housed in the Germanic Museum at Harvard University, lends itself well to broadcasting and recording. And Mr. Biggs' performances on this organ have been widely praised for his sound musicianship. Those who have held a misconceived idea that the organ in broadcast is not served to best advantage, owe themselves the experience of listening to Mr. Biggs and his Baroque organ.

*New Voices in Song*, heard 9:45 to 10:00 A.M., EWT (CBS network), has a follow-up called *Encore Appearance*, heard Wednesdays from 6:30 to 6:45 P.M., EWT. *New Voices in Song*, begun in November, 1943, was devised to give gifted young singers a chance to perform on the air. *Encore Appearance* was devised to give those who have given outstanding performances in the Sunday program an opportunity to be heard with full concert orchestra. Not many radio programs have a graduate procedure to match this new and worthy idea sponsored by the Columbia Broadcasting System.

April 1st brings us the last performance of the winter season of the NBC Symphony Orchestra, Maestro Arturo Toscanini conducting. The noted Italian conductor returned for his last three concerts this season on March 18. Prior to his return we had four concerts under the direction of Malcolm Sargent, the English conductor. Sargent, known as "Ambassador with a Baton" and the "Human Dynamo," gave four memorable programs, featuring music by English com-

posers, thus reminding us at this time of our staunch ally in a most appreciable way. In obtaining the services of Sargent, NBC and General Motors brought to the American radio audience for the first time one of the most colorful and resourceful personalities of the English music scene. As his "ambassador" sobriquet implies, this conductor has done much to further international good feeling through his frequent visits to distant lands. In 1943, sponsored by the British Consul, he flew to neutral, Nazi-encircled Sweden to conduct a series of concerts featuring the works of British composers. In recent seasons, he also visited other British locales such as Palestine and Australia. Sargent's adoption of the baton was an accident. At Stanford, the failure of a conductor to appear for a rehearsal of the Gilbert and Sullivan opera, "The Gondoliers," prompted those in charge to urge Sargent to take over as conductor. His success caused the late Sir Henry Wood to launch Sargent in Leicester and later in London. The son of a church organist, Sargent's love for music was early evidenced. He sang in the church choir at six, and by ten was a church organist to be reckoned with.

Looking back over Sargent's programs, one recalls with pleasure those concerts featuring such works as Elgar's Violin Concerto, William Walton's Viola Concerto and John Ireland's London Overture. The romantic English element was happily set forth in the Elgar work, played by Mr. Menuhin, who originally had the inestimable advantage of preparing the music for concert and recording performance with the help and advice of Edward Elgar himself. And Walton's Concerto happily set forth the modern spirit in English music. The latter work was brilliantly played by William Primrose, who ranks as one of the greatest string performers of our time. Ireland's London Overture, written in 1930, was originally scored for band. More in the popular vein, it was representative of a lighter side of English music, and was not an inappropriate finale to Mr. Sargent's four concerts.

With the close of the program of April 1st, Maestro Toscanini will have completed a fine and memorable season. Now in his seventy-eighth year, the conductor still remains one of the most potent forces before an orchestra. It is amazing each time we hear him to note the youthful energy and buoyancy of his music making. His Beethoven Cycle this past winter will live in the memory of all serious radio listeners as one of the great highlights of the airways.

In paying tributes to great conductors of the airways, we cannot let this opportunity pass without saying some words about Eugene Ormandy and his concerts with The Philadelphia Orchestra, which have been heard through the winter season on Saturdays, from 5:00 to 6:00 P.M., EWT (CBS network). It is not Mr. Ormandy's sound musicianship to which we wish to pay tribute, but rather to his appreciable gifts as a program maker. He has presented many unusual compositions, works like the Berezowsky Concerto for Harp and Orchestra (heard January 27) and the Richard Strauss tone poem, *Don Quixote* (heard February 24), works in which eminent soloists were featured. One can be assured of hearing many unacknowledged works in Mr. Ormandy's programs.

Then there are the programs by the Boston Symphony Orchestra, conducted by the venerable Serge Koussevitzky, heard Saturdays from 8:30 to 9:00 P.M., EWT (Blue network). Koussevitzky's allegiance to modern conductors has long been a subject for discussion and appraisal. Not many noted conductors would step down from the podium, as he did on February 24,

to allow a composer to conduct his own works, yet this is just what Koussevitzky did when the Brazilian Hector Villa-Lobos was invited to give a program of his own music with the Boston orchestra. Listeners lament the fact that the Boston Symphony broadcast is not longer; we can well understand why they would, for it is one of the finest orchestral programs on the airways. And, as for the music-making of Dr. Koussevitzky, well this is of an order that commands our highest respect.

The NBC University of the Air's musical program, known this year as *Music in American Cities*, heard Thursdays from 11:30 to midnight, EWT, has aimed to present historical highlights from the musical annals of various cities in the Western Hemisphere. Emphasizing the urban influence in the development of musical art, it has formed a logical sequel to the previous programs (of last year), *Folkways in Music*.

In stressing the historical viewpoint, the broadcasters tell us, this has not been done because they regard the past more important than the present, but because they consider the past necessary to an understanding of the present. In these unique programs, the listener is offered a broad survey of significant factors that have shaped the growth of music in the Americas from early colonial days to our own time. It is a mistake to pass up these programs with the idea that they are simply educational broadcasts. The various broadcasts have been well devised and are so full of human interest that one may well forget while listening that one is getting a liberal education at the same time that one is being entertained. It is rather unfortunate for Eastern listeners that the time of these broadcasts is so late (we've had quite a few comments on this), but at the same time, there is much to be said for one retarding one's bed-time in favor of listening to these worthy Thursday

During April, there will be four broadcasts. The program of April 5 turns to the (Continued on Page 240)

RADIO

## THE SONG OF THE GRASS ROOTS

"A TREASURY OF AMERICAN FOLKLORE." Edited by B. A. Botkin. Pages, 932. Price, \$3.00. Publishers, Crown Publishers.

Probably the most American compilation ever jammed between two covers is, with due respect to the World Almanac, "A Treasury of American Folklore," by B. A. Botkin, "Ben" Botkin, Boston-born and educated at Harvard, Columbia, and the University of Nebraska. From 1921 to 1940 he was associated with the faculty of the English Department of the University of Oklahoma. In 1937 he became Rosenwald Fellow and went to Washington. In 1938 and 1939 he was Folklore Editor of the Federal Writers' Project of the WPA. In 1941 we find him Fellow of the Library of Congress in Folklore, while in 1942 he became Assistant in Charge of the Archive of American Folksong in the Library of Congress. In 1944 he was elected president of the American Folklore Society. No man has wrestled longer or more vigorously with the vast subject of our native folklore. While he has included in the nine hundred and thirty-two pages of this huge book an incredible amount of instructive and entertaining material, it nevertheless gives an impression of a great bale of matter pressed with giant force into one volume, and bursting with its wealth of contents.

He has garnered from the vast territory of America the romance, the sage and penetrating wisdom, the picturesque eccentricities, and the swaggering, bragging exaggerations of a pioneer people who have made a fetish of characters ranging all the way from the peripatetic Davy Crockett down to the legendary Paul Bunyan. There are countless yarns with fanciful and exciting titles, "How to Make Rattle Snake Soup," "A Snipe Hunt," "The Sky Foogle," "The Laughing President," "Razorbacks," and so on, and then some. One may begin anywhere in this compendium of legends, tall tales, traditions, ballads, and songs of the American people and get a glimpse of our bucolic background, all the way from the first backwoods boasters down through Bret Harte and Mark Twain to the recent past. Botkin has done some mighty shovel work to dig out this material.

In the book is a great number of folk songs with their tunes set down, but without piano or other instrumental accompaniment. Botkin would probably tell us that most of these tunes were sung without accompaniment. If you ever have been in the hill country or on the plains and have noted how the makers of many of these folksongs, with nary a piano, a "gittar," or a melodeon within miles are not at all disturbed by the lack of accompaniment, you will know what this means. They will sing for hours from memory, usually in excellent intonation, unaffected diction, great sincerity, but alas, with a monotony which amounts to something very near to a drone. Yet the preservation of these tunes is most important, and they add much to the value of the book, the significance of which is emphasized by the fact that Carl Sandburg has written a two page foreword to it.

## MUSIC FOR THE MILLIONS

"MUSIC FOR THE MILLIONS." By David Ewen. Pages, 673. Price, \$5.00. Publishers, Arco Publishing Company.

The concert program annotations which have been a part of the enjoyment of all patrons of symphonic, concert, and operatic performances of the better class have led to the preparation of many books giving biographical, musicological, and dramatic backgrounds of masterpieces. One of the most voluminous of these is "Music for the Millions" with comments upon the compositions of some two hundred and sixty composers, from Albeniz to Wolf-Ferrari. The works have been selected with care, and each composer is prefaced by a short biography. Most helpful of all is the listing of "Recommended Recordings," giving names and numbers of the best attainable recordings issued by various companies. This should make the work especially valuable as a buying guide for record collectors. The book is very comprehensive, but of course it has not been possible to include everything; the famous Arthur Bliss piano concerto, for instance. The work is especially useful, as it includes comments upon operas, symphonies, chamber music works, piano com-

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

positions (Chopin, Debussy, Arensky, MacDowell, Brahms), and violin music (Bruch, Kreisler, Mozart, and others). The works of some dozen American composers are described.

The author is now in the U. S. Military Service.

## CHOPIN THROUGH POLISH EYES

"CHOPIN." By Antoni Gronowicz. Pages, 202. Price, \$2.50. Publishers, Thomas Nelson and Sons.

The last notable life of Chopin in Polish, that your reviewer read in German translation, was in the estimable volume, "Frederick Chopin, Sein Leben und Werke und Briefe," by M. Karasawski. This work has been widely quoted since its appearance in 1877 and has served as a background for much of the information about the incomparable Polish-French musician whose gifts remain an unforgettable marvel to understanding musicians. A new "Chopin," by Antoni Gronowicz, translated by Jessie McEwen, presents his romantic life not so much as a documented biography, but rather as a charming story, a quasi-novel, at one of the most colorful periods in musical history.

We are sure that it will have an intimate appeal to large numbers of readers.



CHOPIN'S BIRTHPLACE

From an old engraving which appeared in Szopen, edited by Mateusz Glinski (Warsaw, 1932).

BOOKS

## FAMOUS AMERICAN COMPOSERS

"FAMOUS AMERICAN COMPOSERS." By Grace Overmyer. Pages, 210. Price, \$2.00. Publisher, Thomas Y. Crowell Company.

One hundred years ago American composers could have been counted on the fingers of one hand, with the thumb left over. William Billings, whose bumbling tunes were curious, is forgotten by all save in name. Francis Hopkinson, however, did add a dignity to our national music structure and deserves the palm as our first composer of note. He came from distinguished forbears, as his English father was the first president of the American Philosophical Society and many of his descendants have occupied prominent positions in the financial and legal activities of Philadelphia. Hopkinson, however, was first a statesman, a lawyer, a financier, and a jurist. He was a member of the First Continental Congress, a signer of the Declaration of Independence, and an intimate of George Washington. It is a matter of pride to realize that in the notable group of men who founded this Republic there was a distinguished amateur who, like Thomas Jefferson, not only was devoted to music, but who also was gifted in musical performance.

The second figure of significance was Lowell Mason, who was also progenitor of a number of distinguished men in the music field. His work in education and his hymns endeared him to all.

Stephen Collins Foster, a natural font of melodies that are still current in all parts of the world, was our next musical asset.

With the New Orleans-born Louis Moreau Gottschalk (1829-1869), however, we encounter the first composer with a technic approaching that of European composers. He was exceedingly original and melodious. Your reviewer (who, by the way, inherited Gottschalk's piano, since Gottschalk was an intimate of the writer's father) predicts that many of his works will be revived in the ever turning cycle of musical history.

Miss Grace Overmyer, in her "Famous American Composers," has written a series of one chapter biographies of these composers and has carried the idea up to date. Of course in a book of its size many really distinguished composers such as Howard Hanson, Edgar Stillman-Kelley, Henry Hadley, and many others in the front rank of American musical composition, have been omitted. On the other hand, we find the name of the very worthy Theodore Thomas, who was not conspicuous as a composer and was not born in this country. Louise Homer, one of our greatest singers, is included because she inspired her husband's works. Nevertheless, the book will be found useful by many seeking interesting information of this kind.

### Concerto Playing

I have been trying to secure an article which, I am told, you wrote several years ago in THE ETUDE on "Concerto Playing." A thorough search of my complete ETUDE files of the last ten years fails to disclose any such article.

I am sure that there are many other teachers like myself who want to know how to teach advanced students to play effectively as soloist with an orchestra. Could you give us some practical points on concerto playing?—L. C., New York.

Yes, such an article did appear, but not in THE ETUDE. . . . The magazine, "Keyboard" which has now suspended publication printed it in 1941. It was called "Style in Concerto Playing."

Here are the "pointers," substantially the same as in that article, but amplified and revised in the light of added experience:

In order to play a concerto with orchestra in a distinguished manner, the pianist must throw overboard his solo style and treat his instrument in a radically different manner.

This is on account of the greater resources, wider scope, and enlarged canvas which the orchestral collaboration makes necessary. All concertos—including the tonally smaller masterpieces of Mozart—must be done in the *grand manner*, with tremendous authority, sweep and power, often with imperious domination, sharp percussion, and arresting dramatic accent. . . . What solos make such terrific demands as the opening pages of the Tchaikovsky B-flat minor, the Beethoven "Emperor," the Liszt E-Flat, the MacDowell D minor Concerto—to mention only a few—or require the concentrated musical essence of the beginning of the other Beethoven concertos, and all the Mozart concertos? . . .

And that is only a beginning. This power and authority, this sustained al-fresco style, this constant amplification or denial of the orchestra must be kept up for three long movements.

Incredible power, dynamism and drive are exacted when a pianist plays a concerto in top form. Teachers are too easily satisfied with the amount of tone students give in the studio, where they often play the concerto on a brilliant piano in a small room. There should be almost no limit to the amount of legitimate sonority a pianist can bring to his instrument. And by *legitimate* I mean tone, however loud, produced with the fingers already in contact with the keytops, and not whacked, hit, or yanked down from above the keys. The artists able to give the piano the most tremendous sonorities are invariably those who play from the keytops.

Nothing is more futile, more pathetic in an orchestral performance than to see a pianist's arms thrashing wildly over the keyboard, without the audience hearing a single tone—a circumstance quite usual in concerto playing.

So, whenever a student asks, "Won't my playing be too loud if I get the amount of tone you demand?", the answer is obvious: "Your orchestral fortissimos can never be too loud!" Conductors are often notoriously insensitive in their dealings with soloists. The word *accompaniment* has long been stricken from the vocabulary of many of them, or is used only in the ironic sense. So the performance often becomes a pitched battle, with odds greatly in favor of conductor and orchestra! The pianist who can turn



Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

on unlimited "steam" wins an ovation from the audience as well as added respect—and re-engagement—from the conductor. . . . So away with impotently flailing arms! Let dazzling, flashing brilliance, torrents of sound, overwhelming tonal masses be unleashed. . . . But remember, this is possible only with the proper combination of weight and force.

#### TECHNIC OF PLAYING WITH ORCHESTRA

(1) Watch the conductor!—he won't watch you. Be sure to sit where you can see him easily. Give him an up-down "head beat" in tricky entrances.

(2) Study his beat carefully beforehand. The conducting idiosyncrasies of famous and infamous maestros are beyond belief—and also prediction!

(3) Bow to the orchestra or conductor upon entrance as well as to audience. Be gracious. . . . Go on and off the stage quickly. Shake hands with conductor at conclusion—no matter what has happened during the performance. . . . And come back quickly for your "encore" bows.

(4) Avoid pauses between movements of the concerto, if possible. Be sure to have this understood with the conductor at the rehearsal.

(5) Always play last measures or last chords of classic concerto rapid movements, even if written only for orchestra.

(6) Whenever you play alone *after* an orchestral tutti, make all pianos, *fortes*—if only for a measure or two. All your dynamics should be stepped up on account of the great difference in quality and quantity between the sustained orchestral texture and the percussive piano tone.

(7) When the orchestra is accompanying you, play all melodies with exaggerated

"FORWARD MARCH WITH MUSIC"

# The Teacher's Round Table

Conducted by

*Guy Maier*

Mus. Doc  
Noted Pianist  
and Music Educator

run or cadenza before or after the orchestra.

(16) The opening solo phrases of the concerto must be played with deep intensity, moving authority, or tremendous bravura (as the case may be). Remember you can often make or break the entire effect of your concerto by the way you play these beginning phrases.

(17) Don't speed up last movements excessively until the very end—then turn on the nozzle, and blow off the roof! Always delay crescendos, accelerandos, diminuendos and retardi until the last possible moment, then play them with utmost conviction.

(18) Always be prepared to give the conductor the exact tempo of each movement when he requests it.

(19) Know the orchestral score thoroughly; especially the instrumentation when a small group of instruments is playing with you, when you are accompanying a solo instrument, and so on.

(20) Know your "entrances" perfectly. . . . Have the coördinating letters or numbers in your solo copy clearly ringed with red crayon; and be sure beforehand that these agree with the conductor's score and orchestral letterings.

(21) Accept every suggestion, direction and correction of the conductor with good grace, and carry these out to the best of your ability. Whatever happens, keep calm and pleasant, for it is practically impossible to give a good performance after a disagreeable, see-saw rehearsal.

(22) One exception to the above is to guard against being "shush-shushed" by the conductor at the actual performance. If he objects to your playing certain passages, (especially in the thin, higher register of the piano) as loudly as you feel necessary, "pipe down" to please him at the rehearsal, but at the concert turn on the steam and play these even louder than you intended at first! In the excitement of the performance the conductor won't notice this, and you will not be overwhelmed. Your tone will come through, its golden texture riding transparently over the orchestral timbre.

(23) Play rapid movements in the strictest time. Let all freedom or *rubato* in slow movements take place within the half measure, or better still within the single beat, for the orchestra won't be with you if you permit yourself more license than this.

(24) Let your final chords or tones of all phrases and movements last exactly as long as the orchestral tone. Then re-simultaneously with the conductor's "shut off" beat.

(25) If there is a choice of pianos for the performance, always select the most brilliant instrument even if its quality is slightly harsh or strident. The upper third of the piano should be especially penetrating. . . . If this is not the case, insist (if you can!) upon having it

(Continued on Page 225)



IGOR STRAVINSKY

The physical labor of writing down a Stravinsky score, as compared with a Beethoven score, is gigantic.

THE DECADE between 1880 and 1890 was one of the most eventful, musically speaking, within living memory. It began with the passing of Wagner and with it the ending of an era that had lasted during all of the hundred years from the adolescence of Beethoven to the culmination of the mighty growth that followed upon the inspiration of his genius. It was the beginning of new things in music resulting, perhaps, from the realization by composers that there must be escape from the influence of the great music-dramatist, that pastmaster of every form of musical thought.

It was during those years that Debussy and Richard Strauss first began to be heard; that the larger works of Tchaikovsky gained public attention and acclaim; that the Brahms symphonies came to be recognized as true successors to the classic school. But of all the sensations of the day the greatest was the first performance of Mascagni's "Cavalleria Rusticana."

Here was a first—which was to become a last work—that took the whole western world by storm. And even those who could not honor it were unable to deny the obvious genius of its composer, the clarity of its melody, its dramatic force, and, above all, the originality of its harmony. Even today, one cannot be blind to the accomplishment of this Italian master whose talent blossomed so early. For, however rough and ready the work may be, it has a continuity of style and a uniformity of beauty, that are undeniable.

But, as already said, if it was a great first work, it was also an outstanding example of a last work; for, though Mascagni has written industriously ever since, through all these long years, he has never succeeded in turning out anything to compare with it. Indeed, one must say that the later works, their style, their technique, their lack of inspiration, bear no slightest resemblance to the first.

#### Not an Isolated Example

Even if this were an isolated, single, example of a dying muse it would be remarkable; but it is not so; it does not stand alone, and so we ask: what happens to a gifted composer when his gifts seem to fade out?

It is certain that the great masters of the past, up to, and including, Wagner, lost none of their creative powers. Bach, Handel, Haydn, Beethoven—these men, who lived long lives of activity, seemed rather to build up than to deteriorate.

Why? What happens to men of our own day? What



DMITRI SHOSTAKOVICH  
Was his first symphony his best?

influence bears down upon them that they, apparently, cannot continue to maintain their power? Is it the fatigue of emotionalism?

During a few years—say, about twenty—Richard Strauss turned out his magnificent symphonic poems: *Zarathustra*, *Heldenleben*, *Tod und Verklärung*, *Till Eulenspiegel*, *Don Juan*, *Don Quixote*, and his opera, "Salomé"; and then he just stopped. True, he has continued to compose. He wrote an "Alpine" Symphony, a "Domestic" Symphony, a number of operas large and small, but the Muse that inspired the earlier works is not visible in these later attempts.

And Debussy? His greatest output was between 1892—*The Afternoon of a Faun*—and 1905—*La Mer*. Between these came "Pelleas" and the Nocturnes, and after them, what? And to take a more striking case, a case somewhat similar to that of Mascagni: what happened to Stravinsky after the creation of his splendid ballet scores during the first ten years of this century? We know them well, for they are concert favorites: *L'Oiseau de Feu*, *Sacre du Printemps*, *Petroushka*, after which a queer philosophical transformation took place within the mind of the composer. He appears to have voluntarily thrown overboard all of his old ideas, to have tried hard to be untrue to himself. From the fullness of emotion of his early stage, he has now turned to emotional emptiness.

We may guess, and wonder, at all this, and there have been many conjectures. Some have blamed the loss on simple fatigue, not only fatigued nerves, but actual physical fatigue following the tremendous effort involved in working out these complex sound effects, and in writing them down; for a Strauss or a Stravinsky score is a very different thing from even the biggest of the Beethoven scores, and gigantic compared to Mozart or Haydn. And yet Wagner wrote his scores, and he did not wear himself out!

It has been said that Strauss used up his thematic material, his dramatic inspiration, that is, not the musical side of it, but the literary urge, the tales and traditions, the "Dons" and the "Tills" the "Heroes" and the philosophies. Maybe so; one wonders what Wagner would have chosen for a successor to "Parsifal"?

And it has been said that Stravinsky got no more orders for ballets; as a result, he lost the guiding hand that gave him his



PIETRO MASCAGNI  
Known almost exclusively for one opera

## Music and Study

marching orders, and he could not march without them. It is sure that a "commission" is always a great inspiration, just as a friend is an inspiration for the writing of a letter. Every creator knows that a sure and certain audience, a positive guarantee of performance, is a wonderful stimulant. Still, this is no real answer to the question. Especially, these suggestions fall to the ground in the case of Mascagni, for he had every possible guarantee and assurance.

### The Operatic Twins

Leoncavallo, whose name is associated with that of Mascagni, chiefly because his "Pagliacci" was written at about the same time as "Cavalleria," and the two together make a satisfactory double-bill at the opera, is another case in point; for he, too, is known almost exclusively through this one work. But he, too, like Stravinsky, and perhaps also Mascagni, lacked judgment and stability—or had "queer" ideas. He wrote his "La Bohème" in competition with Puccini, which, of course, doomed it to failure, and he, like Mascagni, was attracted by Germany and German thought. Mascagni's "Freund Fritz" and "Rantzaus" were given a good deal in Germany in the nineties, and Leoncavallo during the same decade was befriended by Kaiser Wilhelm and wrote, or proposed to write, a great Germanic trilogy after the manner of Wagner's Nibelungen Trilogy. Imagine it!

Yet a pairing of "Pagliacci" with "Cavalleria" does not conform strictly to the trend of thought that inspired this article. For "Cavalleria" is evidently inspirational, an outpouring of youthful genius, dashed off, apparently, in the manner of an improvisation, while "Pagliacci" is a patchwork that shows all too clearly the pains of travail, the midnight oil, the hand of the technician, that "art" which, in great art-works, is never visible.

There is a vast difference between this and the occasional successes scored by industrious composers lacking genius. There are many such who are known by a single work, generally of small calibre, but they, again, belong to a different category. They appear to be the result of persistent effort. The composer, producing many pieces of doubtful value, finally hits upon a "tune" that meets with public acclaim. Thus *O, Promise Me*, of De Koven; *O That We Two Were Maying*, the lovely duet by Alice Mary Smith; *Murmuring Zephyrs*, by Jensen; the *Berceuse* from "Jocelyn" by Godard; the *Rustle of Spring* by Sinding and many, many others familiar to us all; and it is worth while here to add that, of the six hundred or more songs of the great Schubert, only a comparative few are widely known. He, too, hit upon splendor amid much that is dull. But he, like the generality of the great composers, continued throughout his lifetime to create works worthy of his genius.

In the case of Brahms and of Shostakovich, there are many music lovers who feel that their first symphonies are their best. Olin Downes has something to say about this with regard to Brahms: "Brahms, in his first symphony, if not an outright romanticist, is yet 'romantic' in his attitude. Later on we are witness to Brahms's progression backward—or forward—from the romantic to the classic persuasion. The fourth symphony is a pure classic masterpiece. . . . Brahms has long since parted company with the storm and stress of the first symphony . . . the accents of the fourth are charged with the resignation that the passage of the years had brought him . . . the romanticist has been purged of his passion. The fury and strife are gone. With them has gone the quality of action and drama which inspired earlier pages. But in the fourth symphony something has replaced these things, something even more precious, and wiser."

### Composers May Overreach

More precious and wiser? Well, that is the opinion of a very learned critic, but is it the opinion of the public? Will it be the opinion of our grandchildren? However that may be, Mr. Downes' keen observation points to a fact that has to do with the problem at hand; for we note over and over that the "storm and stress," the "fury and strife," of early works are the most impressive outpourings of genius. In 1815 Schubert wrote the first—actually the very first!—musical

work fully expressing the meaning of an idea, a text; and in 1815 he was only eighteen years old! And Shostakovich composed his first symphony when he was nineteen years old! Did Schubert ever surpass his earliest inspiration, and has Shostakovich yet produced anything better than, or even equal to, his first symphony?

One wonders sometimes whether self-consciousness, thought, imitative ambition, desires towards emulation, and so on, influence composers? I have felt that Mascagni's failure was due to his endeavor to be greater than himself, that Schubert wanted to write symphonies in the prevailing mode and mood, that Shostakovich attempted to feel communistically, that Strauss perhaps wrote his operas as pot-boilers, opera being the best paying form of musical art in Germany; and it is a generally recognized fact that the composer, like the poet, writes his best songs under the impassioned inspiration of youth.

Problems, and disappointments! One waits year after year for the greater work from the pen of a favorite composer; for a return to the early days of storm and stress, fury and strife, and often waits in vain; and one wonders, too, whether in these times of fury and strife the old type of professional composer is a possibility, composers like Bach, and Beethoven and Wagner, whose works never disappointed? One wonders whether our modern demand for impassioned music, where even the symphony must be dramatic, does not tend to destroy the power of gradual growth? It may be so.

## Octogenarians, Take Notice

The First Congregational Church  
Bristol, Rhode Island  
October 15, 1944  
4:30 P.M.

Presenting Dr. Minor T. Baldwin, Concert Organist  
PROGRAMME

Scherzo . . . . .	Bossi
Larghetto (2nd Symphony) . . . . .	Beethoven
Toccata . . . . .	Bach
Russian Baryo Haulno Chant . . . . .	
La Cinquantaine . . . . .	Marie
God So Loved the World . . . . .	Bach
Abend, Old English . . . . .	Oakley
Allegretto . . . . .	Bachmann
Das Buble (Black Forest Idyl) . . . . .	Wiemann
Turisa (Porto Rican) . . . . .	Beseire
War Couplet . . . . .	
Hallelujah Chorus (from the Messiah) . . . . .	Handel

Dr. Baldwin is in his 89th year.

## Elusive Pedaling

THE ETUDE has received a vast number of questions from its friends relating to pedaling. Many of these questions cannot be adequately answered within our limited space or by letters. They do suggest, however, that an embarrassing number of students, teachers, and pianists know relatively little about the essential principles of advanced pedaling. These principles may be competently and successfully mastered not through a succession of "tips" or "hints," but by the careful self-study of a standard guide.

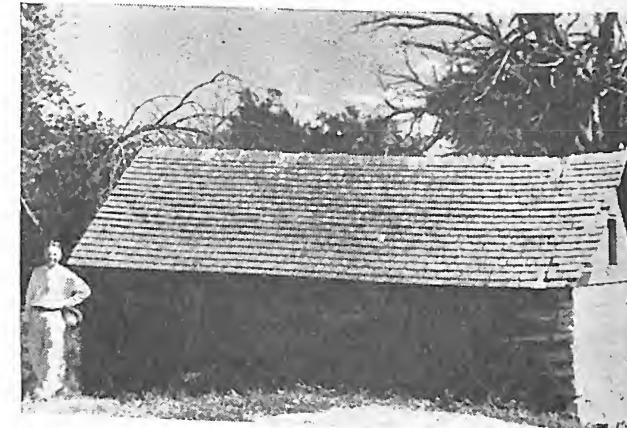
No one can be called a qualified pianist without a full knowledge of the pedals, such as may be found in Hans Schmitt's "The Pedals of the Pianoforte." This book is self-explanatory, and contains extracts or examples from well-known compositions. There is not another book like it, and the editor of THE ETUDE strongly suggests that readers of our publication above the third grade secure a copy at once and make a "stint" of mastering the pedals this season. It will do away with much confused thought and amateur pedaling and will notably improve one's playing. In the vast correspondence system that has grown up around THE ETUDE in its long career, we frequently find that a reply by letter is wholly inadequate, whereas the reader may receive full information from a book.

"FORWARD MARCH WITH MUSIC"

## FDR's Favorite Song

by Margaret Whitemore

"Home on the Range," with its wistful words and plaintive melody, is said to be President Franklin D. Roosevelt's favorite song, and one that he never tires of hearing. Each year the citizens of Smith Center, Kansas, revive in colorful pageantry the scenes of 1872 when Brewster Higley, the saddlebag country doctor, wrote the words and Dan Kelley composed the music. Here, near the geographical center of the United



Home of Dr. Brewster Higley near Smith Center, Kansas, where Home on the Range was written.

States, is truthfully portrayed the environment from which came the song beloved by many and sung by cowboys and Hollywood stars alike.

Still standing near the headwaters of West Beaver Creek, "the old swimmin' hole," is the little log shanty where the pioneer doctor, living alone with his cat and his fiddle, wrote the words. He showed the verse to his friend, Billy Jenkins, editor of the *Smith County Pioneer*, where it was first published under the title of *My Prairie Home*. This early newspaper was printed on an old "army" press with a capacity of about one hundred copies an hour.

A reward of twenty-five dollars has been offered by the Kansas Industrial Development Commission for a copy of the *Smith County Pioneer* of 1873 which contained the original published words of the song written the preceding year. After the words had been set to music by Dan Kelley, the song was popularized throughout Smith County by Cal Harlan, whose orchestra played for country dances back in the '70s.

As a special Home-Coming on the Range celebration in Smith County each September, Kansas claims as her own the familiar air which is played on an old-fashioned organ, while two thousand people, crowding the grandstand and parked in surrounding cars, join in singing,

"Home, home on the range,  
Where the deer and the antelope play;  
Where seldom is heard  
A discouraging word,  
And the skies aren't cloudy all day."

The tune is repeated again and again by the high school band and by local contestants, who, dressed in old-time costumes, present the song in countless ways, competing for the prize to be awarded the best characterization. The first year it went to a young lady in long black riding habit, sitting sidesaddle on a spirited steed, while she sang in a clear voice the old refrain that echoed far out into the night. Sometimes the program winds up with an old-fashioned square dance.

Steps are being taken by the Smith Center Chamber of Commerce to preserve the Higley cabin, now tamped with roughhewn rocks, as a historic shrine.

(According to Meyer Davis, well known dance band leader, it was a Broadway press agent's publicity stunt which brought about the popular notion that *Home on the Range* is the President's favorite song. The press agent, needing something on which to hang a F.D.R.'s favorite ballad.—Editor's Note.)

IT IS GENERALLY BELIEVED that the possession of a natural, beautiful voice forms the major part of the assets needed for a successful career as a vocalist. This, however, is true only to a certain extent, and the manner in which aspiring singers develop this natural gift accounts for at least an equal part in the measure of accomplishments which they eventually reach. One great mistake often met among students, is a desire to make public appearances too soon. Sometimes they are encouraged to do so by well-meaning friends who nevertheless are unaware of what it takes to become a "complete" artist; other times, by the sensational—and improbable—stories concerning the miraculous rise of certain operatic or concert stars. While it is a fact that there have been, and still may be cases in which a truly great voice is accompanied by other inborn gifts of musicianship which make possible an all-around development in minimum time, it can be pointed out that there never is a "miracle." Fabulous legends of teen-aged girls who, after six months' study, leap into fame as full-fledged artists, exist only in the fertile imagination of clever press agents. Many a disappointment, many an ultimate failure has been caused by unwarranted impatience. Is it not wiser to realize that the road to high artistry is a long and arduous one, and to work with seriousness and stamina in order to acquire an equipment that will stand all tests and carry the aspirant to the realization of his goal? In no other instance can it be recalled more adequately, that "Rome was not built in one day." The over-ambitious career-seeking young

voice of astonishingly fresh and youthful quality. How was this accomplished? Because throughout their careers they had been most careful never to force the voice, and also because of their consummate mastery of breath control.

#### Breath Control

The principles of J. B. Faure were once published in a short booklet written by his colleague and friend

Paul Marcel, of the Paris Opéra. At the time, these few pages of advice drew unreserved praise from the late James Huneker. They remain as valuable today as they were then.

In breathing correctly, the body should be completely relaxed, with a slight tenseness only in the abdominal muscles. As a rule, the breath should be drawn in calmly and without haste, as one inhales fragrant flowers; this will expand the diaphragm and the ribs, and the chest will rise, but *not* the shoulders; the deep effect of such expansion will be felt even across the back. But the singer must also learn to inhale quickly a sufficient quantity of air for a long and sustained period, when the musical text allows but a short breathing space, as sometimes happens if the composer is not particularly

"vocally minded." This is a most important point.

In exhaling, one should retain a slight tension of the chest, but without any stiffening of the body and lower jaw. At all times one must breathe naturally. This should be brought about by early and correct training. One must exercise control over the air supply so as never to run short of the "reserve power" which allows the proper accents and shadings to be carried through until the end of the phrase. In other words, one must learn to "budget" one's breath. Artistic singing requires a complete mastery of breath control.

#### Tone Production

Inborn timbre, quality, and accurate pitch can be developed and made more brilliant and secure through a well grounded technical and musical education. Whatever its range or character, every voice must have

flexibility. A good, resonant tone is arched into the chambers located behind the nose and above the palate; it must never be nasal; the only way to acquire this is the daily practice of exercises, sustained and staccato scales, arpeggios where the sensation in back of the palate is one of "suppressed yawn." Practicing scales is of utmost importance because it shows up every bit of vocal insecurity, as does the holding of long notes emitted with alternating *crescendo* and *diminuendo*.

A wise method of tone production, especially during the first year, consists of drilling the voice in its medium register, starting from middle C and working through the octave, tone by tone, upwards and downwards. Each tone should be sung on all vowels, then on vowels preceded by consonants, and finally on vowels followed by consonants. Through this process the elements of enunciation and clarity of diction are gradually acquired. After a few weeks of such preparation, one can add a simple song in which those elements are carried farther and the practice of mere syllables becomes applied to a musical purpose. Then the song can be polished, the tone bettered here and there, the diction improved. Better singing depends for a great part upon this careful preliminary work.

#### Artistry and Interpretation

Turning away from the technical aspect of voice placement and looking toward other phases which contribute to the making of a complete singer-interpreter, we find that the artists who attain universal fame usually possess a firm and sound musical background. Many of them are excellent pianists, and they have been thoroughly trained in solfeggio, sight reading, and choral music. This enables them to take an operatic score and read it from beginning to end, sizing up not only the part which has been assigned to them but all the other roles, as well as the ensembles and the orchestral structure. At once, they gather an all-embracing vision of the work. They understand its architecture. Assimilation is immensely simplified, and at the same time a sense of self-assurance is acquired, which will prove most valuable during the performances when apart from the musical angle much attention must be devoted to the acting.

On a smaller and different scale, the preceding is also true concerning the singing of lieder. It is a wise singer who first studies the text of a song before the music itself, and approaches it as the composer has: first, the poem, its cadenced rhythms, its color; then its spirit, its drama, and the meaning which music and interpreter are to express.

When appearing in concert, keeping calm is an element of paramount importance. Accurate and expressive phrasing is one of the most beautiful things in the art of singing, but it requires a self-control which can only be secured through an early study of breathing and a thorough disciplining of one's nervous system; thus the muscles of the throat will be relaxed, a necessity for good tone production. Should any stiffness be present, it can be soon removed through a few minutes of daily exercises and stretching, involving neck, shoulders, arms, and waist; these light "gymnastics" should be carried out in loose, flexible manner. Moreover, it will help students (Continued on Page 226)



EVANGELINE LEHMAN

(Mrs. Maurice Dumesnil) with Maurice Ravel at the master's home in France

singer, should ponder this very carefully.

How long, then, does it take to build a voice, to make the throat ready for any requirements which may be placed upon it? This may vary according to individual cases, but one can safely contend that it will be at least two or three years. The throat and the vocal cords are very delicate organs, and they must be treated with a great deal of care: without a normal and gradual development it would be dangerous to attempt to sing a certain type of exacting song. Here and regarding this technical development, let us draw a comparison between singers and instrumentalists: a pianist can actually see his instrument; he can see the manner in which strings, hammers and dampers produce the tone. In the case of the violin this operation is still more direct and less complicated. A singer, on the other hand, must learn the anatomical construction of the throat, which is his instrument; then he will be able to control it more wisely, and to place upon it only such demands that will not exceed its possibilities or lead to eventual deterioration. In this respect, three cases remain famous in the world of singing: Battistini in Italy, J. B. Faure and Lucien Fugère in France. In their seventies, they preserved a

VOICE



BRASS TRIO

Left to right are: Sr. Francis Loretto, O.P., Defiance, Ohio, Baritone; Sr. M. Euphrosia, C.S.J., Pittsburg, Kan., Trombone; and Sr. Bertrand Marie, O.P., Elgin, Ill., Trombone. The brass section in many progressive parochial school organizations is known to be notably excellent. The importance of a fine brass section is obvious.



PERCUSSION SECTION

One wouldn't ordinarily associate gentle nuns with the booming of drums, but every band must have its percussion section. Left to right are: Sr. M. M. Callista, I.B.V.M., Chicago, Bass Drum; Sr. Mary Kenneth, O.P., Aurora, Ill., Snare Drum; and Sr. Mary Seraphim, O.P., Chicago, Tympani.



TUBA TUNES

All wrapped up in the tuba is Sr. Grace Esther, O.P., of Chicago, Ill., who is obviously enjoying her study of the instrument. The tuba is the ponderous bass of the brass section.

## A Unique Organization

### Nuns' Band at De Paul University Probably the First of Its Kind

**D**R. T. M. JUSTUS, head of the Instrumental Department of De Paul University, Chicago, for years has taught Catholic Sisters, who in turn have been teachers of music in the educational institutions in which they have been engaged. These teachers have kept close step with the trend of the times, which has made the development of instrumental music groups a part of all modern school work.

In 1941 Dr. Justus organized the Nuns' Band at the University as a part of the Summer Music Clinic. The band was a great inspiration and success from the start.



FRENCH HORN SECTION

In the French Horn Section are (from front): Sr. Catherine Genevieve, O.P., St. Charles, Ill.; Sr. M. Euphobia, S.S.J., Chicago; and Sr. Genevieve Marie, O.P., Chicago.



WOODWINDS SECTION

In the woodwinds section are, left to right: (Front Row): Sr. M. Milburga, C.S.A., Muncie, Ind.; Sr. Francis Xavier, O.P., Chicago; Sr. Mary Adalbert, O.P., Chicago; Sr. Mary Sabina, O.P., Springfield, Ill.; and Sr. M. Salome, P.P.S., Wichita, Kan. (Second Row): Sr. Christine Marie, O.P., Owosso, Mich.; Sr. Rose Marie, P.B.V.M., Dubuque, Iowa; Sr. M. Clement, C.S.C., Chicago; and Sr. Clare Therese, O.P., Aurora, Ill. (Back Row): Sr. Margaret Loretta, O.P., Chicago; and Sr. Anne Loyola, C.S.J., Green Bay, Wisc.



SISTERS OF HARMONY

Dr. T. M. Justus, Director of Instrumental Music at De Paul University, Chicago, for twelve years, lifts his baton to begin a musical presentation by the Nuns' Band. Most of the nuns, who come from all over the country, are musical instructors in parochial schools. The progressive trends in parochial schools are indicated by the adoption of the most modern methods in school instrumental work. Dr. Justus has had unusual results with instrumental groups which have attracted much attention in educational circles.

"FORWARD MARCH WITH MUSIC"

# The Accompanimental Voices of the Organ

THE ACCOMPANIMENTAL VIRTUES are transparency, support, and reticence.

Any instrument which is to be used for accompanying singers must have these properties. It must have transparency, otherwise the singers will be covered up. It must have sufficient body to give support, otherwise the singers will lose confidence. It must have a certain reticence, otherwise it will draw attention away from the singers and therefore cease to be accompanimental.

Many of the voices one finds in present day organs are unsuitable for accompanimental use. Hence the organist's problem is often one of elimination. One must eliminate stops which are not transparent—stops whose tone might be described as thick, muddy, heavy, ponderous, or "loud." Likewise 16 foot manual stops or couplers destroy transparency. Stops which may be described as thin, keen, cutting, edgy, or "too soft" will not give adequate support. Most of the favorite solo stops of the organ are lacking in reticence. Examples are the Vox Humana, Harp, Chimes, Orchestral Oboe, and Tremulant. These are "star performers" and should be used only for solo playing.

What voices, then, are best suited for the accompaniment of singers? My conclusions have been reached by the experimental method. It is simplicity itself—so simple that it is often overlooked. All one has to do is to put a few singers in the choir loft, and an assistant organist at the console, then go back into the church and listen to the results. In any organ there is bound to be a voice or combination of voices which blends best with the singers. In a large organ there may be several, in which case the organist is fortunate. Once the best voices have been found it is well to stay strictly within the limits of these voices. Under no circumstances should the experimenting be done in public.

Many times I have been called upon to accompany choral performances with little time to acquaint myself with the organ. In these cases I have set the manuals with a *forte* combination on the Great, *mezzo-forte* on the Swell, and *piano* on the Choir, and used these exclusively. Monotonous? Perhaps, if you are thinking in terms of an organ solo, but not from the accompanimental standpoint. On the other hand I have often heard organists "steal the show" by over-elaborate registration. The piano has but one tone color, and no one calls it monotonous. It is a rather ideal accompanying instrument.

## An Interesting Experiment

Let us conduct a sample experiment. Place a small group of singers—six to ten—in the choir loft. Have an assistant organist at the console. If possible have two or three people of musical discrimination with you in the nave. Move around to get the effect of the choir from all parts of the church. Let the singers sing *mezzoforte*, unison or parts, it doesn't matter. The first six measures of *America* will do. Omit the pedals until you find the best manual voices. You will find that most Flutes and Diapasons are too thick—they cover the singers. Strings alone are usually too thin, and give no support. I have found that the best voice at *mezzoforte* is a Geigen Principal (also called Violin Diapason) and the variety that is best is one that has a hard, "horny" tone, not at all "pretty." The current variety of Swell Diapasons is usually too thick. The traditional combination of Stopped Diapason and Salicional will vary from fair to poor, depending upon the scaling of the individual voices. Sometimes an Oboe may be added with good effect. If there is a 4 foot Octave in the Swell it may add support without losing transparency. Finally try the pedal. A very light 16 foot tone will be sufficient. Many Bourdons and similar stops are much too heavy. If you have a 16 foot Dulciana, Gemshorn, or Quintaton, you are fortunate, for these voices are excellent. A Violone will be fine for *forte* effects.

by Joseph W. Clokey

Dr. Joseph W. Clokey, well-known American composer and organist, was born in New Albany, Indiana. He was graduated from Miami University, Oxford, Ohio, and the Cincinnati Conservatory of Music. He served a number of years on the faculty of Miami University and then taught at Pomona College, Claremont, California. Since 1939 he has been Dean of the School of Fine Arts, Miami University, Oxford, Ohio.—EDITOR'S NOTE.

To find the best voices for accompanying a solo singer the experiment is the same. The Geigen will do for *forte* to double *forte* effects—depending on the singer. As the voice soars you will do better to build by adding 4 foot tone rather than 8 foot. For softer effects, stops of the Gemshorn family are ideal. These include Gemshorn, Erzahler, Cone Flute and Spitz Flute. They have both body and transparency. Stops such as the Dulciana, Aeoline, Dolce are usually too soft for anything but an extreme *pianissimo*. The undulating stops, such as the Vox Celeste and Unda Maris are useful only for very soft effects, and then only when the beat-rate of the stop is quite slow. I have frequently found such stops tuned so fast that they sound out of tune. This is ruinous to a good accompaniment. If your Vox Celeste is so tuned, you should instruct the tuner to slow it up. A Celeste should not beat faster than 140 per minute at middle C; 90 is not too slow.

For a large chorus singing *forte* and for congregational singing you will build your accompaniment by adding 4 foot tone and higher pitches rather than by increasing the 8 foot tone. Remember that the voices furnish the bulk of the 8 foot tone. A good *fortissimo* needs an astonishingly large amount of 4 foot tone. Consequently your regular organ *fortissimo* will have too much 8 foot tone in it. The Great Diapason can often be omitted. Heavy Flutes such as the Gross Flute, Tibia, Doppel Floete, had better be omitted. If the organ is deficient in 4 foot stops and Mixtures, the 4 foot couplers may be used. Never mind if this combination sounds weird without the singers; it is not intended for solo playing. It will be well to reserve one of your general pistons for this combination as you will be using it constantly in service playing. It cannot be repeated too often—keep 16 foot manual tone out of all accompanying. A few organs are provided with true 16 foot chorus stops, but the general run of 16 foot stops adds nothing but mud to the ensemble. And 16 foot manual couplers are ruinous to clarity.

## Concerning Pistons

Remember that your best accompanying combinations may be quite useless in solo playing. You should make a sharp distinction in your mind between accompanying and solo performance.

I would suggest that part of your pistons be reserved strictly for accompanimental voices. One of these should be for your best *fortissimo*. You will generally find that the Crescendo Pedal and Sforzando Piston are much too thick. On the average organ these accessories are usually set abominably—containing 16 foot manual tone with 16 foot couplers in addition. On many organs I have found them useless even for solo



DR. JOSEPH W. CLOKEY

playing, and a recitalist is certainly placed at a disadvantage to have to play an entire program without the aid of these devices. Organ maintenance men generally need a whole lot of education about how to set up a good ensemble.

A word about the use of the Swell Pedal. This should be used primarily to maintain a nice balance between singers and organ. Voices in their low register are easily covered up. In their highest register they are difficult to drown out. Try to arrange your registration so that it balances the low register of the singers with the box closed. Then as the voices ascend, open the shutters proportionately.

Let us consider an accompanimental layout for a small to medium sized organ. A Geigen or a small, light-voiced Diapason is indispensable. It may be on either the Choir or Swell. This will take care of *mezzo-forte* effects. A 4 foot Octave to go with it will be a great help in building toward a good *forte*. A proper 4 foot Octave on the Great is essential for both accompanying and solo playing. Without it there can be no good organ ensemble. Most Great Octaves are too timid. If you can afford a Twelfth and Fifteenth, they should be included for their great usefulness in congregational singing. And a Great Mixture will add a blaze of glory unobtainable in any other way.

For your soft effects the Gemshorn is the most versatile, and it is a pity that it is not included in even the smallest scheme. It is usually found on the Great or Choir.

In the Pedal division a Gemshorn or Dulciana is excellent for accompanying, but these stops are a bit costly. A Quintaton is equally good, and it is not so expensive. For *forte* effects a Violone or metal Diapason is better than the large-scaled wood Diapasons so often found in this country.

Chorus reeds will be needed if your scheme is to be fairly large. They are useful for *forte* to *fortissimo* effects. They add a decisive—(Continued on Page 228)

## ORGAN

## Annual Auditions for American Piano Pupils

(Continued from Page 188)

### Aim: To Encourage Piano Study

Thus the whole plan has been devised to honor the piano pupils of this country for their accomplishments by leading them ever upward through the pathways of the best piano literature, classic, romantic and modern, to the ultimate goal of playing the piano with full understanding.

### Guild Dues and Student Fees

This project has depended for financial support chiefly upon those participating—the teachers and their pupils who have entered the Auditions. If it were not a highly successful plan the movement could not exist and you would not be reading this article, because both membership dues for teachers and audition fees for pupils have always been nominal.

### Benefits Received

Each teacher receives from the Guild for his annual dues of \$5.00 an embossed Membership Certificate for his studio and, following the Auditions, a Certificate of Awards upon which appear the names of his pupils entered and their honors won. In addition he is annually presented with a copy of the Guild Yearbook (in 1944 a 200 page volume), wherein he is listed in a General Section of members and is represented by a professional card of up to one inch space in a Who's Who Section. In this book also are shown all Student entrants in the Auditions of the year before in a Student Section—a unique volume indeed, since there is not in all the world another publication devoted exclusively to the piano teachers and piano pupils of a nation.

Each pupil receives for his small entry fee (1) An Audition (equal to a lesson) under an Examiner of note; (2) A written, constructive criticism from the Examiner; (3) A report card the day of the Audition; (4) An embossed Winner's Certificate or Diploma (if he has been a Diploma candidate) from the Guild; (5) his name upon his teacher's Certificate Awards; (6) his name in the list of winners in local newspapers, and (7) his name (or picture, if a Diploma candidate) in the next Guild Yearbook, which is distributed from coast to coast to all Guild members.

### Where the Money Goes

Incorporated as a non-profit membership organization, the gross Guild income is used to maintain National Headquarters where five persons are employed the year around; to send out field representatives to enlarge the membership; to print and distribute vast amounts of Guild literature annually; and to pay sixty to seventy-five judges (who often travel long distances) each year to hear the 15,000 students in one hundred-thirty cities play, and to defray incidental expenses, too numerous to note, connected with holding the Auditions.

### Guild's Official Staff

The Official Staff of the Guild includes the founders, Mr. and Mrs. Irl Allison, as president and secretary; an Executive Committee to assist them in the management, composed of Carl M. Roeder as Chairman of Public Relations, Hans Barth as Chairman of the Board of Judges, and John Mokrejs, who is Chairman of Rules and Regulations; and a National Membership Committee which includes: Abby DeAvirett (Los Angeles), LeRoy B. Campbell (Warren, Pa.), Bomar Cramer (Indianapolis), John Carre (Racine), Jean Warren Carrick (Portland, O.), Helene Diedrichs (Philadelphia), Elizabeth Gest (Philadelphia), Hazel Griggs (New York), Edwin Hughes (New York), Richard McClanahan (New York), Helen Norfleet (New York), William O'Toole (New York), Effa Ellis Perfield (New York), E. Robert Schmitz (Oakland), Elizabeth

Simpson (Berkeley), Franklin Stead (Chicago), John Thompson (Kansas City), Carl Wiesemann (Hagerstown, Md.), and John M. Williams (New York). The board of judges is comprised of all of the above and between fifty and sixty other leading piano teachers of the nation. The Guild membership is made up of over 2,000 ambitious and energetic piano teachers from coast to coast.

the guslé. The Serbians need courage again as their beloved land is overrun by their enemies.

The old soldier continued to play and sing. First were mournful notes and rhythmic, sad cadences; then his trembling voice rose in the songs of martial tones as he drew the gondalo across the string of the guslé. He sang *Ide Serbin U Vojinke* (Willing Serbians Going In Army), quickly followed by *U Boj! U Boj!* (In Battle! In Battle!), *Serbska Mi Truba Trubas* (Serbian Bugle Bugling to Me). This last is the most popular Serbian war song and is sung by the people today.

The guslar then sang *Marsirala Kralja Petra Garda* (Marching Song of King Peter's Guard); then followed *Ustanak Na Dahija*, the revolutionary song of the Comitasi (battalion of death). This song was first sung during the revolt of the Serbians for freedom from Turkey, under their leader Karajorgevich, in the year 1804.

The history of the guslé is as varied as the colors in a Persian carpet and the guslars or guslari (blind singers) roam from place to place like a band of gypsies, singing and playing the history of their country in the land through which flows a part of the beautiful Danube river.

Yugoslavia is a country bounded on the north and east by Germany, Hungary, Rumania, and Bulgaria; on the south by Greece and Albania; on the west by the Adriatic sea. It is a country full of cities and people as picturesque as an Arabian Night's tale, and the people who listen to the blind bards believe in them, just as the people who have listened to them singing their national battle songs down through the centuries. It is the guslé that drums the Slavonic races into war, helps them in fighting and helps get them out of war.

One hears much these days of the Medieval Serbian Empire, of its glories and the days of Serbian grandeur. In the year 1389, on the field of Kossovo (field of blackbirds) after the heavy bloodshed in which the sovereigns of Serbia and Turkey were both killed, and the conquered Serbians were enslaved by the Turks, it was the guslé which did much to keep up the courage of the Serbian people. So it has been throughout the history of the Yugoslavs.

One of the best guslé songs is based on the story of one Milos Obulich, a Serb, who with his own knife killed the ruler of Turkey, Murad I, on the battlefield of Kossovo in the year 1389. Before the Turkish commander expired, the field was won and with it Serbia, Wallachia, and nearly all Bulgaria. In fact, Murad I was the first and only Turkish ruler ever to be killed by an enemy.

Today, one can still see the armor of Murad I in a mausoleum in the city of Bresa, Turkey. The marks made by the knife of Milos Obulich on the ruler-leader's armor are still visible.

During the first World War, Austria and Hungary brought about freedom from Turkey in 1914 of not only the Serbs, but the Croatians and Slovenes. This created what is known as Yugoslavia. Yugo, meaning south and Slav, nationality. Yugoslavia, the land of the musical guslé, the land of colorful folklore, of wondrous natural beauty, of inexhaustible contrasts of history and landscape, the land where east meets west with the loveliest sea coast in the world and a thousand enchanted islands.

The hope of Yugoslavia is kept alive through the ancient instrument. The guslé is a part of every Yugoslav household and into it the people pour their souls. It is the musical voice of the life of the people.

Guslars are again, on every opportunity, roaming like nomads from village to village, over hills and mountains and through valleys, singing the war songs and ballads which tell the folklore of centuries.

The guslé whispers the creed of every villager and raises hope for two ideals—liberty and Christianity. It says, "Don't give up. Be courageous. Great Christian God will help. Be strong, be patient, be patriotic! The good, the great, the merciful Christian God never forgets His children!"

Thus the guslars uphold the faith and hope of the Serbians of Yugoslavia in their darkest hours.

\* \* \* \*

Music is architecture translated or transposed from space into time; for in music, besides the deepest intelligence,

—HEGEL

"FORWARD MARCH WITH MUSIC"

... and I find that in the year I have been studying your two books there has been a great change for the better, not only in the bowing itself, but in the quality and volume of my tone. However, I have other problems . . . I seem to be bothered by left-hand difficulties, because of a feeling of insecurity, and by not being able to find out just where the trouble lies . . . My first questions, then, pertain to the left hand.

1. Can you suggest some exercise which will enable me to keep my fingers in line with, and over, the strings? And should the fourth finger remain straight or curved?

2. My passage-work is retarded by a too-high raising of the fingers. Is it advisable, therefore, to practice slowly, raising the fingers high to render them more flexible; and in scales, arpeggios, and so on, to do likewise to improve the grip on the strings and to develop elasticity?

3. I have been told that every double-stop has its accompanying overtone which one should be able to hear, providing the intonation is perfect. Since it seems a good idea to work toward that end, I should like to know if there is a determined tone for which I should listen in relation to fixed intervals.

4. I have your edition of the Rode Caprices, and like it so much that I should like to know if it is the extent of your work in that line. I enjoy working on études, and if you have edited any other of the "classic" studies will you kindly let me know what they are?—Miss I. D., Ohio.

My sincerest thanks for your cordial letter—which modesty forbids me to quote in full! It pleases me very much to know that my books have helped you. And now to answer your questions, which bring up some interesting points.

1. In all technical passage-work and in some types of melodic playing it is essential that the left hand assume a "straight-line" position in relation to the strings; that is, the knuckles must be as nearly parallel to the strings as the physical build of the hand will permit. If the neck of the violin is supported by the first joint of the thumb and the knuckle of the first finger, this position is impossible. Therefore an adjustment must be made. The thumb must lie back *beneath* the neck—opposite the fingerboard—with the first finger knuckle slightly away from the neck and the elbow well under the violin. This position of the hand and arm brings the knuckles nearly parallel with the strings and allows the fingers to be always over the strings on which they must play, thus rendering good intonation much easier of attainment. For purposes of reference, we may call this the "open" or "technical" position, and the other shaping of the hand the "closed" position.

For passages in thirds or octaves, for rapid passage-work involving frequent string crossings, for any type of passage that shifts to the fifth position or higher, and for chords in which the third and fourth fingers are on the lower strings, the "open" position is infinitely preferable. Indeed, it is generally essential to good intonation and clarity of technique.

If you have been accustomed to playing everything with the closed hand position, a few weeks of special practice may be necessary before you feel comfortable and secure in the open position. But the time devoted to it will be well spent, for as soon as you are at home in the open position you will be aware of an ease and facility of technique far beyond anything you have known heretofore.

The following exercise will help you to become accustomed to the new position. You do not need to sound the note stopped by the first finger—just hold the finger firmly on the string. Be sure,

# The Violinist's Forum

Conducted by

Harold Berkley



Prominent Teacher  
and Conductor

*No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

before you start, that your hand is in the shape described above: thumb under the neck and the first finger knuckle half an inch or so away from it.



Carry the exercise up to the fifth position and back again. Later practice it with the first finger on the A string, and on the E, the other fingers continuing to play on the G string. Stop playing as soon as your hand begins to feel tired, and resume only when it has completely relaxed.

After a week's work on this exercise you can take the 34th study of Kreutzer—but practice it slowly!—and then the F major study in thirds, No. 33. Practice also the 2nd and 8th Caprices of Rode, for the open position is most helpful in this sort of passage-work. After you have spent some time on the Kreutzer Studies you should work on the 8th and the 21st of the Etudes-Caprices of Dont, Op. 35. By the time you can play these with ease and security you will be having no further difficulty with the open position of the hand.

On the "Forum" page of the April, 1944, issue of THE ETUDE there were some remarks dealing with certain aspects of this problem, and I would suggest that you refer to it.

Whether the fourth finger should be straight or curved depends very largely on the type of passage one is playing. In technical work, especially in double-stops, the finger should be rather curved, lest it inadvertently touch the next string. In melodic playing it should be straighter for a good quality of tone is

more easily produced when the fleshy part of the finger is in contact with the string.

2. In a certain type of fiction one reads of violin virtuosi whose fingers "fly" over the strings. This, of course, is romantic nonsense; a good violinist's fingers never fly when he is playing rapidly—rather, they seem to crawl. Nevertheless, there are many people who think that "high-stepping" fingers are a sign of advanced technique. Not, believe me, that I think you are one of them!

In order to develop and maintain a reserve of strength and flexibility, one must lift the fingers high—but only in exercises specifically directed towards that end. Even though you may be raising your fingers too high in everything you play, you should still practice this type of exercise daily. But you should also practice similar exercises, and scales, lifting your fingers only about half an inch. The 9th study of Kreutzer, the 13th and 19th of Mazas, and the 30th of Kayser are all excellent to start with. Play them, at first, at a tempo slow enough to allow you complete conscious control of your fingers, and make sure that the grip on each note is instantaneously strong. Be sure, too, that each finger is raised with "snap," even though it is raised very little. After a week or two of slow practice, the speed should be gradually increased—and then you will find, I think, a noticeable advance in your technical facility.

In a forthcoming issue of THE ETUDE I expect to have something to say about a system of mute practice which should be of interest to you in this connection.

3. The third note you can hear when you play a double-stop is not an Overtone, but a Resultant, or Differential tone. Overtones are the Upper Partials of a fundamental note, and are represented on the violin by the natural harmonics of the open strings. According to Grove's Dictionary, the Differential tone is so called "because its number of vibrations is equal to the difference between those of the generating sounds." The Differential tone for a perfect fifth is one octave below the lower note of the fifth; for a major sixth, a fifth below the lower note; for a minor sixth, a major sixth below the lower note; for a major third, two octaves below the lower note; and for a minor third, two octaves and a major third below the lower note.

As you will readily understand, an interval does not have to be in tune to produce a Resultant tone, but the tone is much more easily heard when the

interval is true because it is then part of the chord to which the sounded notes belong.

To judge intonation on the violin by listening to the Differential tones is rather a roundabout and unsatisfactory proceeding. For one thing, the tones are not distinctly audible unless the notes played are in the higher registers; for another, if you play much with the piano you will find that to obtain the exact resultant your sounded notes must often be slightly out of tune with the tempered scale of the piano. You would save time by listening to the notes of your double-stops in relation to each other, and in relation to notes which have gone before. Also by testing notes, whenever possible, with the open strings.

4. In addition to the Rode Caprices, I have edited the "First Thirty Concert Studies" of De Bériot, and the 24 Caprices of Paganini. I have further plans of this nature, but they will have to wait for the end of the war and the easing of the paper shortage.

## Again the Vibrato

I have been studying the violin very hard for about four years. . . . About a month ago I became interested in the vibrato. In the first two weeks I made considerable progress. Since then, my speed is decreasing and I find it difficult to roll my fingers backwards and forwards at a rapid speed for any length of time. I am very worried, for I realize that the vibrato plays an important rôle in violin playing. . . . What are the possibilities for me as a violinist and for the development of the vibrato? And is there any device I might order which would help me develop it?

—Miss E. Q. S., Alabama.

It is likely that you began to study the vibrato with great enthusiasm but not enough patience. Probably you tried too soon to vibrate rapidly—with the result that you allowed your arm to stiffen. When this occurs, one of two things is bound to follow: either a tense, over-rapid vibrato will develop, or else it will become slow, labored and uneven. In your case, the latter seems to have happened.

Try to realize that complete relaxation of the left hand and arm is essential to the production of an expressive vibrato, and work on the problem with this thought in your mind. Above all, you must not be in a hurry—in violin playing, the process of learning can never be hurried. Start your vibrato study again, from the very beginning, making no attempt to vibrate rapidly until you can do it, slowly, with relaxed evenness. Then you can gradually increase the speed. For the July, 1944, issue of THE ETUDE I wrote an article on the vibrato which will tell you in detail the path you should follow. I am sure this will help you if you read it carefully.

To my knowledge, there is no mechanical device for developing the vibrato, and I cannot imagine even the existence of one. The vibrato is so intensely personal, so much the result of an urge for expression which lies deep in the individuality of the player, that the introduction of a mechanical aid would be directly contrary to its very nature. Many violinists have a vibrato which is to all outward appearances entirely satisfactory, but which lacks all musical quality simply because they lack this expressive urge.

Much as I should like to do so, I can  
(Continued on Page 230)

## How Analyze Chords During Modulations?

Q. I am an amateur pianist and wonder if you will tell me the quickest way to determine the name of a chord when it is written in a key other than that of the piece in which it appears.—K. M. W.

A. Many compositions, even short ones, contain passages in keys other than that of the piece itself. When analyzing chords in these modulatory passages, you must ascertain your new key center and then reckon your chord numerals from that new tonic. The following passage from the second movement of Haydn's "Surprise Symphony" should make this clear. Although this movement is written in the key of C, this portion modulates to the dominant, the key of G, and would be analyzed as shown below.



## Is It the Most Difficult Piece?

Q. In the March 1944 issue of *THE ETUDE* you gave a list of the most difficult piano compositions ever written. Should you not have included Balakirev's *Islamey*? I had thought that some regard this as the A-1 of technical difficulty—P. C. S.

A. Yes, Balakirev's *Islamey* should have been included in the list. It was purely an oversight and I thank you for calling our attention to it. It is quite possible that still other pieces were omitted, but I did not intend the list to be considered all-inclusive. You may recall that my answer read "The following are considered among the most difficult ever written."

Probably some people regard *Islamey* as the A-1 of technical difficulty, but since the problems that make for technical difficulty vary so much from one performer to another, I doubt very much if it is possible to find any one composition which is indisputably the most difficult for all pianists.

## Advice to a Musical Grade Teacher

Q. I am a primary music teacher, twenty-three years old and I enjoy my work very much. But I have the future to consider and I need your advice. I did not have any music lessons until I went to college at eighteen but I have always sung in church choirs. I have had two and a half years of violin and a year of piano, and I am now studying both instruments as much as I can. My majors in college were Literature and Art but I took a good many music courses too. My instructors at college felt that my field should be music education but I feel that my applied music will hold me back and I should like to have your advice. In many ways I should like to stay here another year and it would probably be fairer if I did, and yet I am getting older and if I am to be a professional musician I think I should be getting at it. Will you tell me frankly what you think?—M. G. T.

A. My advice is that you stay on another year in your present position but that you work as intensively as possible at your piano during this time. Violin is important too of course, but the piano will give you a background of musicianship and by studying hard for a year and

# Questions and Answers

Conducted by

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Mus. Doc.

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Music Editor, Webster's New  
International Dictionary



*No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.*

## How to Write Music That You Hear

Q. I am a middle-aged man who has never had any chance to study music, but just recently I have joined a mixed chorus. I love music and should like to make a real contribution to this group, therefore I am interested in sight-reading and also in the reverse of sight-reading, that is, writing music that I hear. Is there some book which I could study—a book that would teach me to recognize the time of a piece and also to write down its melody?—T. H.

A. I do not happen to know of any book that would do just what you want done, but I believe I can help you to work it out by yourself, without book or teacher. I suggest that you make a list of a dozen or more hymn tunes or folk songs that you know well enough so that you can sing the melody without having the music before you. Better test yourself on each one, and if you can't sing the melody, cross that one off your list. Now choose a song that you know very well, sing it aloud, and beat time; that is, mark the pulse, as you sing. Beat a little harder at the accented points and you will soon find that the melody divides itself into measures. Sing the same song several times and when it begins to go well, think one at each accented beat. Now determine whether it seems to go one-two, one-two, one-two, etc., or one-two-three, one-two-three, one-two-three, etc. If it goes in two's it is probably 2/4 although it may be 4/4. To determine the latter point, try counting one-two-three-four,

one-two-three-four, etc., with a strong accent on one and a slighter one on three. If this seems better than the one-two plan, then it is probably 4/4. (Duple measure may of course be notated in 2/8 or 2/2, and quadruple measure may be 4/8 or 4/2.)

If you find that your beats group themselves in three's, thus, one-two-three, one-two-three, one-two-three, etc., then the song is in triple measure, probably 3/4 although it may be 3/8 or 3/2. It might possibly be in slow sextuplet (6/8 or 6/2), which is like pairs of triple measures grouped together.

The plan of practice that I have outlined does not cover all the ground but it should give you some ideas, and by the time you have analysed the measure rhythm of a dozen or so hymn tunes and folk songs you will yourself know what to do next.

The business of writing down the notes of a melody is more complex, but the working principle is the same. Use your same songs, and if you happen to know the so-fa syllables, sing the first of your songs with the syllables. If you have chosen *America*, for example, you will sing *do-do-re* | *ti-do-re* | *mi-mi-fa* | *mi-re-do* | *re-do-ti* | *do*—etc. Sing the entire melody several times, until you are quite sure of the syllables. Now write them

down as I have done above, separating the measures with bar lines. (You have previously found of course that *America* is in triple measure and you will probably guess that it is notated in 3/4.)

Now get some staff paper or else rule some five-line staves on plain paper. If you don't know in what key the song is try various pitches at the piano until you find a range that seems comfortable for your voice. As a matter of fact you probably know that *America* is in G, so you will make a G-clef at the beginning of the staff, write a sharp on the fifth line, insert a 3/4—and you are ready for the first measure. The syllables are *do-do-re* and since *do* in the key of G is on the second line your first measure will look like this:



(Note-heads below the third line take up-turned stems and those above the third line take down-turned ones.) From this point on it is just a matter of practice, but if you don't know the so-fa syllables your task will be harder for you will probably have to fumble around at the piano until you find the right keys for your melody and then try to find the places on the staff that correspond with these keys. But even at that you will have fun.

## A Soldier Wants to Know All About Music

Q. I am a member of the Armed Forces and I have plenty of leisure time. I want to educate myself musically and I need your advice. I have played the piano quite a bit but know nothing about keys, scales, chords, construction, or form. What do you think of correspondence courses in theory—do they exist? You see, I want to be able to pick up a composition and say, "Now, do you see this? Well, that's a so-and-so, and it's written in such-and-such a key, and this is a whatchama chord." I want to know all about music, from the beginning up to now, and I shall be grateful if you will favor me with a suggestion or recommendation.—E. N. M.

A. What you evidently need and want first of all is a good course in harmony, but whether or not it is practicable to carry on such work while you are in active service I do not know. Harmony study should mean the study of chords—their construction and effective combination. It includes not only the theoretical study of scales, intervals, chords, and the elements of design, but becoming actually acquainted with the auditory effects of all the details that are written on paper, so that one may be able to analyse and therefore appreciate the harmony of compositions that one hears, as well as to construct beautiful melodies and to harmonize them correctly both on paper and at the keyboard. Harmony study is therefore a long, complex affair involving the guidance of a fine musician, and whether such work can be carried on amid the turmoil of army life I very much doubt.

However, since receiving your letter I have made inquiries concerning correspondence courses, and I have had letters from two well known universities stating that they offer such work. So if you are to be stationed at your present location for some time, I suggest that you write for information to (1) Correspondence Instruction Division, University of North Carolina, Chapel Hill, N. C.; and (2) University Extension Division, University

(Continued on Page 230)

THE LANGUAGE OF ART is much the same, no matter what the medium of expression. In music, painting, sculpture, architecture, literature, and dancing we find the same need for color, contrast, beauty, unity in variety, form, balance, and climax. In music these elements must be twice created. The composer first writes them into the score. Then the interpreter brings them to life. Therefore it is just as important for the person who plays or sings to understand organization, shading, and high lighting as it is for the composer. Since both musicians and painters use the same principles of technique, a comparative analysis of the devices by which effects are produced in both arts will prove helpful to the music student.

#### Bringing Out the Subject

One of the first considerations of the creator or the interpreter is, "How shall I bring out my subject?" In portraiture, the greatest painters have proved that the best way to direct the attention of observers to the countenance is to keep the dress and the background simple. In the early periods of painting it was customary to use an ornate setting. But the elaborate background only diverted the gaze of viewers from the face of the subject to the clutter of surrounding details. Raphael was the first artist to realize that finer effects could be obtained by omitting accessories. Rembrandt, who was born almost a hundred years after Raphael's death, either omitted the background or kept it dark, and as simple as possible. He also chose inconspicuous colors for clothing—colors that blended with the background. For these reasons the eye turns almost immediately to the countenance when viewing the masterpieces of Rembrandt.

It is well for the musician to reflect upon these ideals of Raphael and Rembrandt, because just as a clutter of objects in the background of a portrait diverts the attention of the observer from the counte-

# Applying Principles Of Painting To Music

by Helen Oliphant Bates

nance, so a clutter of tonal designs or shadings detracts from the melody.

In *The Tiny Elf* by Antoine Gilis, we have a musical portrait of the fairy creature which, in the simplicity of its accompaniment, is like a painting by Rembrandt. Here the left hand part has no individuality of its own other than the waltz figure, which continues to the end without any break except at the cadence measures. In this piece the composer has made it easy for the player to focus interest on the melody. Sometimes the task is far more difficult. When the accompaniment is complex, thought and practice will be needed to subdue and simplify properly the shadings, the dynamics and the coloring until the melody stands out with strength and beauty.

But just as an artist cannot always dispense with a

background, or make it as simple as those of Rembrandt, so it is not always desirable to rob an accompaniment of all personality.

#### Center the Subject

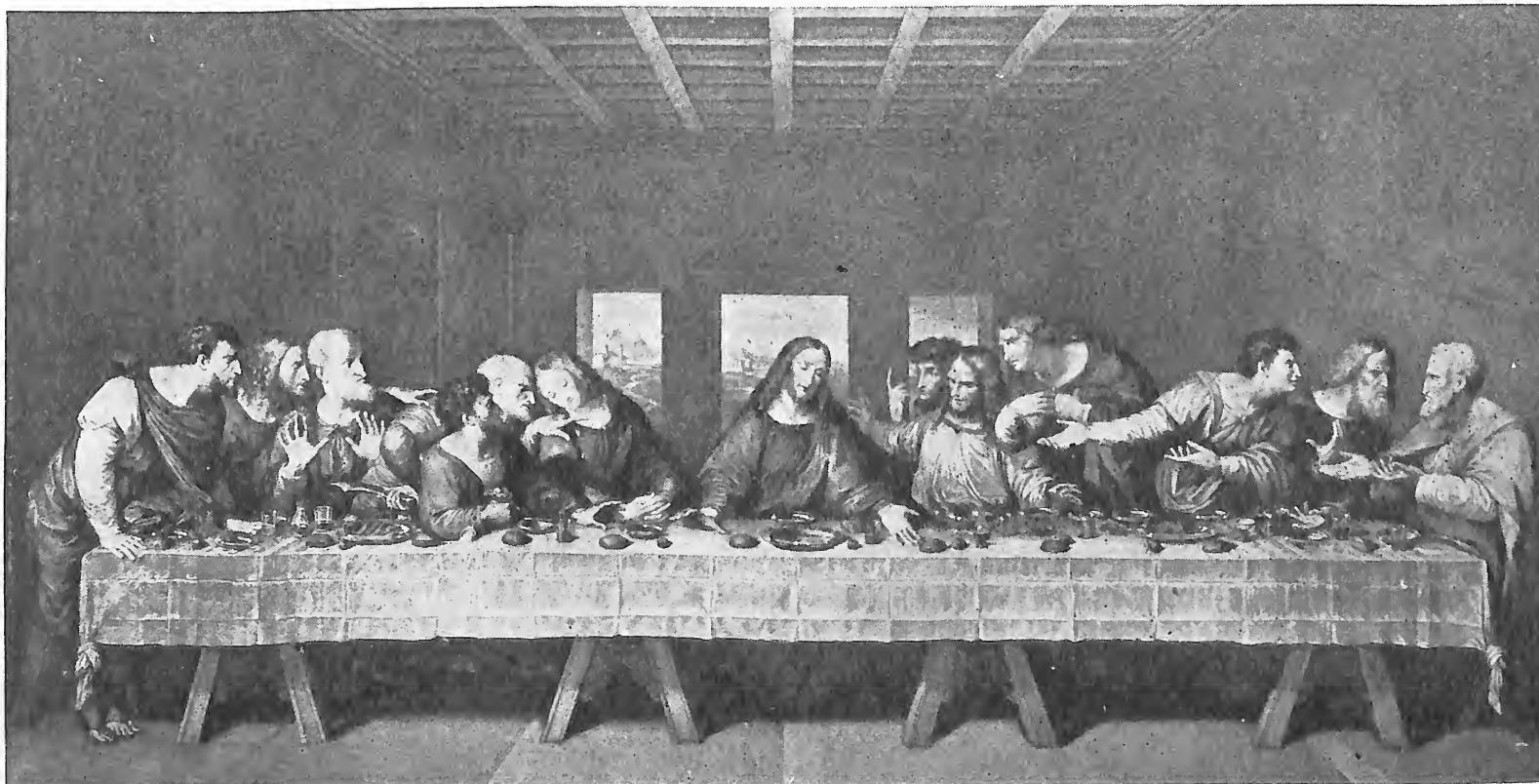
The most obvious method by which a painter calls attention to his chief subject is to place it conspicuously in the center or in the foreground. In that great masterpiece, *The Last Supper*, Leonardo Da Vinci painted thirteen men, but the eye goes first to Christ because He is isolated in the center.

Similarly, the most obvious process by which a composer calls attention to his chief melody is to write it for soprano, or for the highest part. A melody that is on top is like an object placed in the center front of a canvas. It automatically becomes noticeable even though considerable importance be attached to the accompaniment. Therefore the interpreter must be careful not to over-emphasize such a melody. He should ask himself over and over again as he practices: "Am I giving too

much prominence to this already prominent melody, thus making it inartistically manifest?"

If, on the other hand, a painter places his chief object in the back or side part of the canvas, he knows that he must use some means of directing the vision of observers to it. This can be done by giving the chief object deeper or more vivid colors. Likewise, when playing a theme that is hidden in an inner part, the interpreter knows that unless he uses some of the tricks of the painter to bring out that melody, it will be lost to the hearer.

Let us consider, for example, the composition *O Holy Night* by Adolphe Adam, transcribed for piano solo by Rob Roy Peery. (Published in *THE ETUDE*, December 1943.) In the first part of this piece the melody is found in the inner voice, (Continued on Page 233)



LEONARDO DA VINCI'S "THE LAST SUPPER"

"Cenacolo," as the Italians call Leonardo's masterpiece, is one of the most discussed paintings of history. It was commenced in 1494 and finished some four years later. It was painted in tempera, not in oils. That is, the pigments were mixed in a kind of gelatinous substance, probably yolk of egg with a little vinegar, and applied directly to the plaster in the Convent Church of Sta. Maria delle Grazie in Milan. The colors did not hold and despite many attempts to restore it, the painting today is little more than a ghost picture. One critic has contended that Leonardo spent twelve years making sketches for this picture. Da Vinci was one of the most versatile men of history in sculpture, architecture, meteorology, anatomy, mathematics, and engineering.



HILDE SOMER

## Independence at the Keyboard

by *Hilde Somer*

*Hilde Somer, whom the great Moriz Rosenthal has characterized as "a rising young star among pianists," was born (less than twenty-two years ago) in Vienna. At three, she showed her pianistic gift by listening to her mother's playing and then imitating it. At seven, she began her own studies and at ten, she performed in public, attaining immediate distinction both as recitalist and as orchestral soloist. On coming to this country, she studied at the Curtis Institute, under Rudolf Serkin, and is continuing her work with Wanda Landowska whom she considers "the greatest of women musicians." Miss Somer's performances are steadily winning acclaim for their splendid musicianship and magnificent command of style as well as of technical resources. She recently appeared with great success with The Philadelphia Orchestra. THE ETUDE has asked Miss Somer to prepare a list of "musts" for serious young pianists.—EDITOR'S NOTE.*

THE NEXT TIME you sit down at the piano to practice, ask yourself *exactly why* you are practicing. The question is not as obvious as it may seem. The purpose of practice goes deeper than learning a piece, preparing an assignment, or pleasing a teacher! To my mind, practice serves as our only means of acquiring complete independence at the keyboard—the kind of independence that enables us to master, not pieces, but pianistic problems, of any kind, at any time. Approaching the matter with this longer vision, let us consider certain helpful ways of attaining keyboard security.

The average student thinks of pianistic security in terms of technic. How to improve it? I have had an interesting experience in technical approach. When I studied as a child, I was advised *not* to "waste time" in practicing scales and exercises; it was thought more helpful to select difficult or troublesome passages from the works I was learning and to use them as exercises. I did this—but presently I discovered that such individual passage work was chiefly useful for the develop-

ment of the passage involved. I found that I acquired greater *general* fluency by working at scales, arpeggios, octaves, double notes, and general finger-exercises that cleared up, not one passage, but the piece as a whole. I was therefore delighted when I began my studies with Mr. Serkin, to find that he held precisely the same view! Since then, I have not ceased to work at difficult passages individually, but, in addition, I devote a part of each day's practice period to scales and exercises. I find that they make me more akin to the keyboard; give me greater surety; provide me with the smoothness that may be compared to the oiling of machinery. And this security carries over to any and every other problem I may encounter in individual works.

### The Question of Fingering

There is another purely technical problem which, I believe, is not sufficiently stressed. That is the question of fingerings—which finger do you use on which note, and why? Students are properly careful about studying the right notes; but once they have mastered them, they incline either to accept the printed fingerings in the editions, or to leave the entire matter to chance. I believe that fingerings are quite as important as the notes themselves! Certainly, I do not suggest that printed fingerings are without value; but no two pairs of hands are alike in their structure and use, and it can often happen that the fingerings of a most reliable editor present difficulties to the individual pianist. What then? The an-

can do nothing more to perfect it, put it away, forget it completely, consign it to your subconscious mind, and work at something else. Then, after a month or two, come back to it—and you will be amazed how new and fresh it seems to you; what significance stands out in colors and phrases that you hardly noticed before. At this point, begin work at it all over again. Now you can make it—not perfect, alas!—but your own.

### To Develop Evenness of Tone

One of the technical problems that every pianist encounters concerns perfect evenness of tone. In the final movement of the Sonata in A-flat, Op. 23, No. 12, of Beethoven (and I cite it merely as one of many examples), the development of the entire fugal pattern depends upon perfect, pearl-like evenness of tone. There are a number of hints for perfecting this desired evenness. Practice slowly. Practice each hand separately. Regardless of the textual indications for the final rendering of the passages, practice the notes *staccato*, *legato*, *half-staccato-half-legato*—approach them with every possible kind of finger attack. Work out the passages in varied rhythmic patterns. If the normal accent occurs on the first beat, shift it so that you stress beat two, then beat three, and so on. By such means, the fingers develop the complete independence that alone can assure the perfect control required for evenness. The shifting of accents or of attacks as such will not improve the passage—but they will provide the independence necessary for the improvement! Again, where the passages in question develop fugally (as in the example cited), take the different voices apart, work them out separately; stress the top voice, subordinating the others in a delicate *piano*; then stress the second voice, and so on. In this way, one helps to develop a good *piano*, effective phrasing, and tone coloring in addition to even playing. Also, one wins greater independence!

The wise pianist never leaves rhythmic development to chance. Counting is helpful—personally, I believe it to be necessary. But counting isn't enough! It is an excellent practice to develop rhythmic drills. Here is one that we used at the Curtis Institute. The instructor set the metronome going in steady beats that indicated simply the bars of the measures. Between the beats (or "inside" the bars), she would tap with a pencil. It was the students' task to catch those tappings and to fill up the bars with their patterns. Of course, it was not too difficult to catch even tappings of one-two-three. But it became excitingly complicated when the tappings were subdivided into triplets; dotted sixteenths; combinations of even taps plus subdivided taps. Other helpful drills consist in working out how many triplets fit into a half-note; how to fit septuplets into a half-note, and so forth.

### The Meaning of Interpretation

But technical drills represent only a small part of pianistic independence! The important thing is the meaning of the music, and that must be every bit as sure as the means of expressing it. Here, of course, we approach the matter of interpretation. How is the young pianist to assure himself that he is saying what the composer wishes him to say? To my mind, interpretation must be based on a thorough study of style. Actually, one does not interpret any one work as a sort of isolated phenomenon in a vacuum! One interprets a composer, a period of world thought. Obviously, it is necessary to know who the composers were, what the spirit of their time reflected. The study of music history is vitally important—but even that is not enough! The student who desires a secure understanding of style will take every opportunity to acquaint himself with the works of the composers he studies—all the works, as many as he can find. To prepare one sonata of Beethoven means but little. The study of that one work will be greatly clarified by studying Beethoven himself—his life, his times, the sort of man he was, the particular influences he was under when he wrote that sonata, the general trend of meaning he expresses in all his sonatas, in his other works. In this connection, it is of great help to play in ensemble groups, either chamber music or orchestral works, or both. In this way, elements of style become clear, and a foundation is laid for sound interpretations.

Again, the earnest student will wish to familiarize himself with all the various (Continued on Page 232)

# APRIL FANTASY

A lyric piece with fine melodic lines by a favorite American composer. In performance the rhythm must be preserved, but at the same time the work must be kept in volatile condition so that it is always susceptible to the expression marks. Played in stiff, stereotyped fashion, the whole spirit of the work is lost. This fantasy must always suggest a springtime ballet. Grade 3½.

RALPH FEDERER

Tempo di Valse de Ballet

Gracefully; not in strict time

RALPH FEDERER

Grade 3½.

## COME DANCE THE MINUET

DONALD LEE MOORE

Allegro moderato. (♩ = 132)

*a tempo*

*p*

*mf rit.*

*p*

*p*

*rit.*

*p*

**TRIO**

*p*

*f*

*p*

*pp delicatamente*

**Broadly**

*mf*

*p*

*rit.*

*a tempo*

*mf*

*p*

*D. C. al Fine*

# LAUGHING WATERS

Mr. Miles' compositions are usually scintillating, which means "throwing off sparks." In fact his best-known piece is the popular *Sparklets*. While such works must be played with ease and delicacy, they must also have the quality of brilliance. A player with a good technical background will find this piece an entertaining addition to his repertory. Grade 4.

WALTER E. MILES

Daintily ( $\text{d}=132$ )

The sheet music consists of five staves of musical notation. The first staff begins with a dynamic *f* and a tempo of  $\text{d}=132$ . The second staff starts with a dynamic *p*. The third staff includes dynamics *mf* and *rit. e dim.*. The fourth staff starts with a dynamic *p*. The fifth staff concludes with a dynamic *f* followed by a dynamic *p*. The music is marked with various fingerings (e.g., 1, 2, 3, 4, 5) and includes performance instructions like "il basso sempre staccato". The piece ends with a "Fine" and a final dynamic *p*.

D.S. \* TRIO Quietly

D.S. al Fine

\* From here go back to the sign (\$) and play to *Fine*; then play *Trio*.

APRIL 1945

# VALSE

One of the most often played and at the same time most pyrotechnical of all the Chopin waltzes. It is susceptible to an infinite variety of treatment. One famous pianist used to repeat this waltz as an encore; and instead of playing the first movement with the flash and fire it requires, he would play it with the breathless lightness of a zephyr. De Pachmann advised preparing this waltz over a long period, at a laboriously slow rate, and then attacking it with great abandon. Every note of the first movement must shine like polished steel. Perfection, and only perfection, should mark its performance. Grade 5.

FR. CHOPIN, Op. 70, No. 1

Molto vivace M.M.  $\text{d} = 88$

*f brill.*

*tr*

*p*

*cresc.*

1st 1 3 2 Last time

*Fine*

*f*

*p*

Sheet music for piano, 8 staves, dynamic markings, and fingering. The music is in 2/4 time, key signature is B-flat major (two flats), and the tempo is Meno mosso M.M. = 96. The music consists of two systems. The first system starts with a dynamic of **f** and includes markings *dim.*, **p cantabile**, *poco cresc.*, **mf**, *mf*, **p**, *cresc.*, **f**, **p**, *dim.*, **p**, *mf*, and **D.C.**. The second system continues with *mf* and **f**. Fingering is indicated above the notes, such as 1, 2, 3, 4, 5, and 12345. Measure numbers 8 and 9 are indicated at the top of the first system.

Grade 3.

# PURPLE LILACS

ROBERT A. HELLARD

Allegro

Allegro moderato M.M.  $\text{♩} = 138$

# WHAT A FRIEND WE HAVE IN JESUS

Grade 3

Andante

CHARLES C. CONVERSE  
Arr. by Clarence Kohlmann

mf

rit.

mp a tempo

cresc.

dim. c rit.

Fine

mf

Più mosso

D.S. al Fine

## RETURN OF SPRING

## WALTZ

One of the most mellifluous of the works of this extremely prolific New England composer. The student should be impressed with the necessity of marking the phrases in the left hand by a well-preserved *legato*. Grade 3.

Tempo di Valse (d.= 54)

*Chords slightly detached*

BERT R. ANTHONY, Op. 235, No. 3

*Chords slightly detached*

*p tenderly*

*Singing quality for melody*

*poco rall.* *a tempo*

*p*

*poco cresc.* *mf* *dim.*

*A little faster. Smoothly with brilliancy*

*p* *Fine* *f*

*mf* *cresc.*

*f*

*mf* *cresc.*

*mf* *cresc.*

*f* *D.C. at Fine*

# HERE AGAIN!

(SPRING)

Here is a song of unusual possibilities, with an inspiring poem and an exceptional setting. The arpeggiated accompaniment is easily mastered but for best effects should be memorized. Many voices are heard to best advantage against such a florid but subdued background. The song, both words and music, has an exuberant climax, which will be welcomed by singers.

THELMA JACKSON SMITH

Marion Blake *Andante espressivo*

Marion Blake *Andante espressivo*

mf

rall.

Wee pur - ple vi - o - lets peep - ing through The cold brown earth and froz - en

mp

mp

mf

dew, Sweet notes! Red rob - in swells his chest,

Looks for a mate and builds a nest.

*a piacere*

rit.

*mf*

Pus-sy wil-low graces a blue vase to-day; Ice melts on the lake at the sun's plead-ing ray;— The field lark calls;—

*p a tempo*

*mf*

Clear ech-oes ring,

*mp*

*ff rit.* *a tempo*

New life, new hope in - tri - guing Spring! *a tempo*

## VALSE

P. I. TSCHAIKOWSKY, Op. 39, No. 8  
Free transcription by Arthur Hartmann\*

Assai vivo M. M.  $\text{d} = 76$

VIOLIN

PIANO

\* When played in public, Mr. Hartmann's name must be mentioned on the program.

Handwritten musical score for string quartet, page 3. The score consists of six staves of music with various dynamics, articulations, and performance instructions. The staves are grouped by a brace. The first two staves are in common time, while the remaining four are in 2/4 time. The score includes sections labeled 'Tempo I', 'Più vivo', 'Last time', and 'D. S.'.

1. *V* *V* *V* *V* *V* *V* *a tempo*  
2. *rit-* *ard* *poco* *mf* *a tempo*  
3. *rit-* *ard* *poco* *ten.*  
4. *Più lento*  
5. *p* *poco rall.*  
6. *mf* *poco rall.*  
7. *Tempo I*  
8. *1 Più vivo* *Last time*  
9. *f* *pp* *pizz.*  
10. *f*  
11. *ff*  
12. *ff*  
13. *D. S.*  
14. *pizz. L. H.*  
15. *mf* *1*  
16. *D. S.*

# AMERICAN PATROL

(EXCERPT)

Revised and Edited  
by Henry Levine

SECONDO

F. W. MEACHAM

The musical score consists of five staves of music for piano, arranged in two systems. The first system starts with a dynamic of *mf* and a tempo of  $2\frac{2}{4}$ . The second system begins with a dynamic of *cresc.* and a tempo of  $4\frac{2}{4}$ . The score concludes with a final dynamic of *Fine*. The music features various piano techniques, including eighth-note patterns, sixteenth-note chords, and dynamic markings like *f* and *poco a poco*.

# AMERICAN PATROL (EXCERPT)

Revised and Edited  
by Henry Levine

## PRIMO

## F. W. MEACHAM

# MARCH ALLEGRO

from SYMPHONY No. 6 (Pathétique)

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 Sw. 8', 4' with Oboe  
 Gt. Full to Sw.  
 Ped. 16', 8', to Gt.

Hammond Registration:

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(A<sup>#</sup>) (10) 30 7866 312

P. I. TSCHAIKOWSKY, Op. 74  
 Arr. by George Blake

Allegro (d=152)

MANUALS

PEDAL

Sw. (A<sup>#</sup>) marcato

Ped. 74

3

3

APRIL 1945

# BRIGHT SKIES

Grade 1½.

Tempo di Valse (d.=52)

J. J. THOMAS

1 2 4  
5 4  
4 1 2  
5 5  
4 5  
5 5

1 2 4  
4  
2 3  
5 1  
rall.  
Fine

5 4 1  
4  
2.  
4

4 3 2  
4  
cantabile

D.S.

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English version by Marie Pentz

Grade 2. Moderato

AY, AY, AY

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CREOLE SONG

Arr. by Ada Richter

1. My love can-not live a - lone, ay, ay, ay; Ah, hear while I sad-ly be - moan. My They  
2. They say love's a bird - ling wild, ay, ay, ay, That tires of a ten-der-ness mild. They

love can-not live all a - lone, ay, ay, ay; Ah, hear while I sad-ly be - moan. If If  
say love's a bird - ling so wild, ay, ay, ay, That tires of a ten-der-ness mild. If If

ev - er your lov - ing heart find The ties that hold now do not bind, Pre-Pre-  
ev - er he beats at the bars With long - ing for far - a - way stars,

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222

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THE ETUDE

tend that you love as be - fore, ay, ay, ay; And  
 tend that my heart is his nest, ay, ay, ay; And

keep my heart close ev-er  
 there in his cage all is

more.

best.

1 2 1 3 4 3 1 2 4 5 2

L. H.

# GALLOPING HORSES

## Grade 1.

Allegro M. M. ♩. = 132

# A. LOUIS SCARMOLIN

A handwritten musical score for piano, consisting of four staves. The score is in 6/8 time and dynamic *f*. The first staff (treble clef) starts with a measure of two eighth notes. The second staff (bass clef) starts with a measure of two eighth notes. The third staff (treble clef) starts with a measure of two eighth notes. The fourth staff (bass clef) starts with a measure of two eighth notes. Measures 1-5 are shown, with measure 5 marked *cresc ed accel.*. Measures 6-7 are shown, with measure 7 marked *sf*.

# QUEEN OF THE BLOSSOMS

Grade 2  $\frac{1}{2}$ .

Poco allegretto e leggiero M. M.  $\text{♩} = 126$

LEWELLYN LLOYD

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# MINKA'S LULLABY

Grade 2  $\frac{1}{2}$ .

Andante M. M.  $\text{♩} = 48$

VLADIMIR SCHEROFF, Op. 10, No. 1

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# The Teacher's Round Table

(Continued from Page 192)

brightened by a good concert tuner. . . . Otherwise your top-treble will not "percuss" sufficiently to enable you to ride over the orchestral texture.

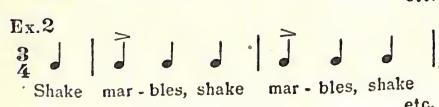
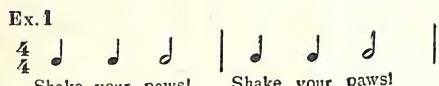
## Exercises Away from Piano

How much value is there in giving beginners exercises for relaxation to practice away from the piano? Do you use any of these? If so, will you please give us "samples"?—F. O. D., Florida.

The aim of away-from-the-piano exercises is of course to coördinate body, arms and hands for relaxed and confident approach to the instrument. The trouble with almost all the exercises which I have seen recommended is that in them the employment of arms and hands away from the instrument is in no way related to proper keyboard position or playing activity.

Therefore I avoid all exercises which simply flop or drop arms and wrists from the shoulders in dead weight fashion. Playing the piano is a buoyant, energetic process. . . . When you place your arms and hands on the keyboard to play, what will you accomplish with all that unless flapping and futile de-vitalizing?

The only relaxation exercise I use (for beginners and advanced students alike) is a rotary freedom drill. . . . First, close the piano cover over the keyboard, then seat the student before the instrument with his arms hanging loosely along the sides of the body; then let him gently rotate arms and hands in rhythm toward the thumbs—like an animal shaking water from his paws, or like shaking marbles out of a sleeve, thus:



After "playing" No. 1 once or twice, lift arms lazily, and without breaking the rhythm play it on the piano cover. . . . Alternate playing with arms at sides and on the cover several times before going to Numbers 2 and 3.

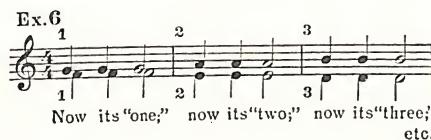
Then play Number one again (with the same alternation of "sides" and "cover") this time feeling one of the finger tips "scratching" gently, as though softly scratching the back of a dog's or kitten's ears. . . . The teacher says, "Now let's think of finger Number One," then with this first finger "feel" the pupil "scratches" and says:



For this, the full arm movement will be reduced, but the addition of the delicate finger "scratch" should cause no impairment of the rotary freedom. This is, of course, the first step toward coördinating arm and finger "action."

The teacher then suggests another finger and so on and the drill is repeated. . . . This also makes an excellent finger-number drill for beginners.

Finally, open the piano cover and in a relaxed five-finger position play Number one thus:



It may be necessary at first to play single handed before putting hands together. Do not forget that the only finger "action" is just a slight surface scratch helped along by the rotating arm. . . . No finger lift should be used. . . . And it is hardly necessary to add that all playing must be very soft and very musical.

These are useful exercises because they (1) are very simple and natural (2) immediately transfer the away-from-the-piano feel to the keyboard (3) make a perfect beginning for the coördination of large (arm) leverages with small (finger) articulations.

## Keep It Up

I am over sixty, but come from a family that lives to ninety years. I am an old member of THE ETUDE; in fact, it has been my music teacher. For a long while there was not much time for practice, but about ten years ago I had three months with a real teacher. At first I was self-conscious, and it was hard for me to play simple pieces for anyone, especially my husband. But I don't mind even him now!

I can play most all third grade pieces. I like to play at Tchaikovsky's Concerto No. 1 in five flats better than in C Major. Last year I made up my mind to memorize, so I studied Allegro Con Brio from Beethoven's Symphony No. 5 and also Czerny Opus 335; also many other pieces, such as Last Rose of Summer. . . . Now I just look at the name of a piece and the key, and find I can play thirty-five pieces without the notes.

What do you think best for me to do now? Just to keep on my two hours practice as I find time, or take a few lessons if I can find a teacher?—H. J. S., New Jersey.

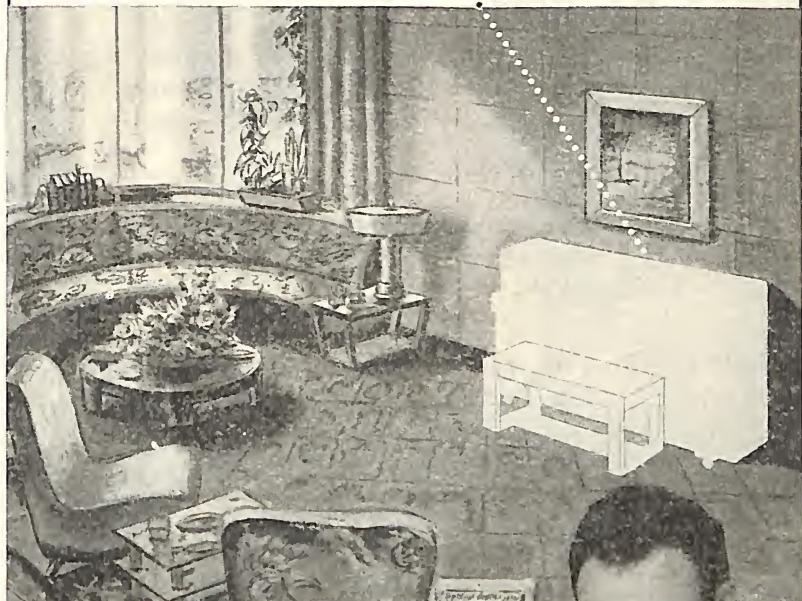
Do not try to practice "by yourself" without expert guidance, for if you do you will make very little progress, and having no set objectives such as preparing études, pieces, scales and so forth, up to tempo for "next week's" lesson, you will not be zealous or conscientious about practicing well.

An instructor is a standard setter. Regular lessons are the best incentive to accomplishment. Don't take a few lessons, but keep them up year after year. Be sure to find a first rate teacher who will understand your aims and needs. And why not now begin to study some serious piano solos? I am sure that the pieces you are playing do not challenge your capabilities enough. Try more difficult compositions by the great masters, a Sonata of Beethoven, some short pieces of Bach, and a few Chopin Preludes. You will of course get into "hot water" with some of them. . . . But what's a teacher for if not to pull you out of the water when you yell for help? . . . Continued happiness to you in your music study!

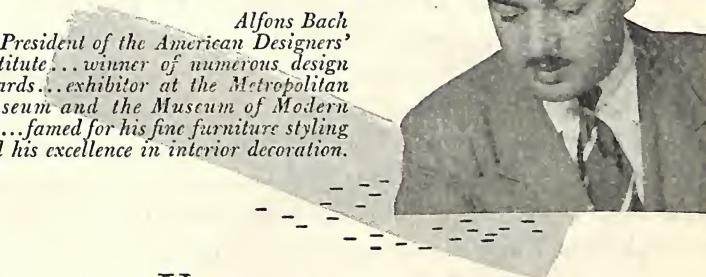
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## Reflections on the Art of Singing

(Continued from Page 195)

to conquer another important item in a singer's equipment: the moods. A happy mood, with eye-brows relaxed, cheek muscles upward, and eyes animated, makes an audience receptive and friendly from the very start. Thoughts and feelings expressed sincerely, spontaneously, effortlessly, are bound to reach the listeners in the same way. One must not forget that the charm and the meaning of a song lie in a vibrant, radiant and captivating tone quality coupled with an adequate exteriorization of the drama, the humor, or the poetry contained in the verses. It is in this manner that the imagination of those listeners is aroused, and a few moments of beauty are created.

#### Vocal Teaching

If piano playing is a great advantage to the singer, it is just as much of an asset to the voice instructor. If the latter can play his student's accompaniments, he identifies himself better with their musical significance. If he knows harmony and counterpoint, he finds out which notes in the accompaniment must be emphasized in order to bring to the vocal part a more impressive utterance. Besides, much loss of time during the lessons is avoided, since the teacher's instructions and corrections go exclusively to the student instead of having to be directed to the accompanist as well.

Although it is possible to be a good teacher without being one's self a singer, it goes without saying, that self-demonstration is the most effective way of showing a pupil exactly what one has in mind and what he ought to do. It is also desirable that the teacher should have at least a fair knowledge of foreign languages and their correct pronunciation. There are, in the repertoire, many songs which cannot be translated without losing much of their beauty, and a program containing several groups presented in their original texts will always be more interesting and more colorful.

There was a time when it was considered necessary and fashionable to go abroad in order to find excellent conservatories and fine voice teachers. Most of the latter have now migrated to our country. However, when Europe is restored to normal life it will still offer some advantages, for instance, the perennial operatic traditions of "bel canto" in Italy, and the particular "atmosphere" in which the great lieder of France and Germany were created. But the object of such travel will no longer be actual vocal drilling; American students will go there already well equipped musically and technically, ready to acquire certain final touches which a close contact with the particular life and the natural beauties of those countries will provide for them in rich measure.

Last, but not least, your best teacher will be one who, apart from experience, has an ardent desire and the ability to impart his knowledge; one who will be patient, analytical, considerate, observing, explanatory and inspiring; and above all, one who will understand you.

I believe in the extraordinary aptitudes

of the American students, in their unbounded enthusiasm, their sincere belief that what others have accomplished, so can they. The outstanding natural quality of American voices has long been admired on the continent of Europe. If aside from this inborn gift young students can learn to be patient, to curb premature impulses, to follow the accepted path of logic and wisdom, there is no limit to what they can do. Faith is what helps to create intelligent self-confidence.

## Band Questions Answered

by William D. Revelli

#### Advice to a Trombone Player

Q. I play the trombone, am a junior in high school and practice two hours daily. I find it very difficult to play slurs smoothly. My tone seems to stop or have a Gliss effect when slurring. Can you advise me as to how I can improve my playing of sustained passages?—P. G., Mississippi.

A. When playing slurs upon the trombone we may use the syllables *Du*, *Roo*, or *Rah*. The tone is started with the articulation of one of these syllables. The *Rah* is very good for students whose tongue is inclined to be too heavy and stiff. At first, practice the *Rah* by playing the same tone over and over until you have acquired a smooth, even articulation. Proceed to a diatonic scale, playing each tone of the scale four times at a slow tempo. When control is secured with this pattern, then play only two tones on each pitch. It will take considerable practice to achieve coördination of the slide and the tongue. Move the slide very quickly and accurately, since this has great effect on the smoothness and flow of the slur. As soon as possible seek the aid of a fine teacher of trombone.

#### Flute Solos

Q. Would you please suggest some easy flute solos? I have played for the past three years and have first chair in our school band of sixty pieces. I am capable of playing music of grades 2 and 3.

N. A., Colorado.

A. The following soli are excellent and should provide fine training material for you: *Air*, by Aubert; *Scene*, from "Orpheus" by Gluck; *Menuett*, by Kuhlau; *Andantino Grazioso*, by Sacchini.

#### For Making Oboe Reeds

Q. In reading your band column in the current issue of *THE ETUDE*, I was very much interested in your remarks in regard to making bassoon reeds. I have recently been learning to play the oboe and have purchased my reeds at a commercial reed store. I find a wide variation in the reeds; most of them are practically useless. I would appreciate any information you can give me in regard to securing equipment for making oboe reeds. I believe with such information I can learn to make good oboe reeds. Can you tell me if plastic oboe reeds have proved satisfactory?—W. E. P., Ohio.

A. The following texts will help you solve your reed problem: 1. "How to Make Double Reeds," by Joe Artley; 2. "Oboe Reed-Making and Problems of the Oboist," by Myron Russell; 3. "The Study of the Oboe," by William Fitch.

Plastic oboe or bassoon reeds have not as yet won the approval of competent players of those instruments.

# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

## IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

### The Voice of a Child of Nine

Q. Recently a mother asked me to give her daughter, almost ten years old, singing lessons. Is she too young to begin? She has had a few piano lessons but she would rather sing than play. Please send me some suggestions.—Mrs. E. B.

A. While a boy of nine may sing with his head voice without danger, the voice of the girl of the same age is usually extremely weak and immature. It would be better if she should continue with her piano lessons for a year or two until her voice and her body grow stronger. However, if she loves to sing she will probably do so in secret, and may do herself more harm than way than if she sings under your competent direction. See that her piano lessons are continued and, if you must, give her one very careful singing lesson per week. She must learn to use her head voice and she should not sing too long at a time nor too loudly. If there is a good Boy Choir in your neighborhood take her to hear it, so that she may know what the head voice sounds like. You have a problem on your hands, but care and common sense will solve it.

### How to Obtain Work as Soloist at Dinners, Churches, or Over the Air

Q. I would appreciate it greatly if you could give me any information as to how I can learn when, where, and how to contact various people who might be auditioning sopranos at any time. I have been doing solo work for a number of years at dinners, weddings, churches, and radio. I am at present in the chorus of one of the larger New York churches, and I would like to get more work if possible.—R. E. S.

A. In every great city in the land (and specially in New York) there are managers who specialize in finding work for aspiring singers of your type—of course, for a consideration. Any of the great music stores will have a list of these men and will be glad to give you their names. Many of them advertise, also, in the musical journals. Seek some of them out, have an audition with them, and you may be mutually helpful to each other.

### A Very Dissatisfied Singer

Q. I have been studying singing for three years and in that time I have had four teachers, Mr. G., Mme. C., Mr. G., and Signor F. To hear me you would not believe I had ever taken vocal training. Nothing has come of it and all my hard-earned salary paid for lessons worth nothing. I have yet to meet a teacher who would tell me how and when to practice and who, when asked to explain something, would not give evasive answers. They all said that I have a beautiful voice and that my hopes for a career are justified. I am eighteen, with a voluminous lyric coloratura voice, yet the high and lower registers are not as strong as the middle register. Would you please tell me of a teacher who is really a teacher, that can teach voice? I am so unhappy. As big as this great city is, there does not seem to be any fine teachers in it. Your kind consideration of my letter and your most kind reply would be appreciated very much.—S. S. S.

A. The teachers whom you mention in your letter are all known to us personally. Each one of them has produced a number of excellent pupils, well-trained singers whose voices were comfortably emitted, who sang in tune and whose enunciation was clear and good. It amazes us that you have not learned anything from any one of them and that your voice is so badly used that, in the words of your letter, "You would not believe that I had had vocal training." Yet they all unite in saying that you have a beautiful voice. Is it not possible that you are impatient, that

you are unwilling to give them time enough to successfully accomplish the very difficult task of posing your voice? The fact that you have had four teachers in three years seems to suggest this. Or, are you by any chance a poor musician and therefore hampered by an insufficient understanding of the structure of the music you are attempting to sing. Without hearing you and getting to know you, we could scarcely answer these questions intelligently.

2. All the practical problems confronting the singer, pose of voice, breathing, musicianship, style, and so forth, can be solved by careful, intensive training through a long period of years. The voice itself is the gift of Nature, though this, too, can be immensely improved by sensible training. If you really have the fine, natural voice that you and your teachers agree that you have, your problem is simplified. Find the teacher who can answer intelligently and clearly all the questions that you ask him. Give him all the time that he needs, and your whole-hearted co-operation and you should eventually succeed. But do not change your teacher too often. Stick to him until he has nothing more to give you. Squeeze him dry before you throw him away.

### The Soprano Whose Natural Speaking Voice Is as Deep as a Mezzo's

Q. My teacher tells me that I have a lyric soprano voice with dramatic tendencies. I have been told by another teacher that I am a mezzo-soprano, but after listening to some mezzos, I agree with my present teacher. Several good singers who know my voice have failed to recognize it over the telephone, because it sounded like a mezzo or even a contralto. Even my present teacher said the same thing. My voice has a deeper quality over the telephone and it puzzles me very much. Is this good or is it bad?—O. E. Z.

A. A great many singers speak habitually upon too high a pitch, and this is one of the reasons why their voices so often sound tight, thin, and nasal. Another reason is faulty breathing. The usual complaint of the foreign-trained singer is that the American speaking voice is harsh and unpleasant, produced with a stiff tongue and throat and a resulting sense of difficulty. You must be aware of the beautiful, deep-sounding voices of most of the great singers, the well-known actors and actresses, and some of the most famous "movie stars." It is one of their most attractive attributes. The speaking voices of the President of the United States and the Prime Minister of England are so firm, strong, and fine that their speeches take on an expressiveness and an intensity impossible to the possessors of less magnificent tone qualities. If you are so fortunate as to be endowed by nature with one of these deep, lovely speaking voices you should say a prayer of thanksgiving every day. Singing within your proper range will not tire you, and the warm color of your voice will attract people to you, where a thin, cold quality would repel them. Keep the natural depth of your voice without exaggeration.

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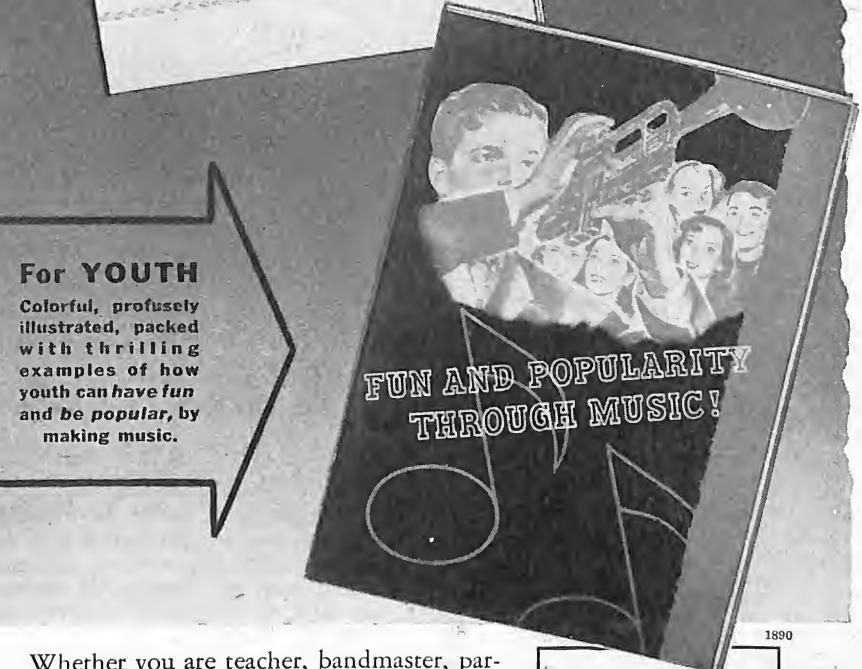
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## The Accompanimental Voices of the Organ

(Continued from Page 197)

ness and authority that are most desirable in congregational singing. A stop of the Trumpet variety is best, light in weight but of great brilliance. Thick toned reeds, such as the Tuba, French Horn, Oboe-Horn, are solo voices and need not be considered here.

### A Question Answered

Someone may ask, "Will all this make an organ that is uninteresting for solo playing?" On the contrary these voices all take their proper place in the standard organ ensemble. The solo voices of the organ need proper accompaniment the same as singers. I have often played on organs where nothing was provided to accompany the Swell Oboe, or the Choir Clarinet. None of the voices I have mentioned is unusual, and any competent organ builder knows how to make them. They will be found in many modern organs and in most of the very old organs. They will not be found in the type of organ formerly associated with the silent cinema. Happily this type is now obsolete, but unfortunately many such instruments have found their way into our churches.

I have suggested a list of accompanimental stops. Add to this a Gedekkt, Vox Celeste, Melodia, Dulciana, Oboe, and if you must have it, Vox Humana, Chimes and Harp, and you will have a very complete little organ on which you can play almost anything in the entire organ literature.

In any type of playing—solo or accompanimental—use as few stops as possible to get your effects. When playing *fortissimo*, omit all the softer stops which do not actually contribute to the ensemble. You will be surprised how it will clean up

your playing. A soft note that is badly out of tune can "sour" the full organ.

In conclusion I want to take another shot at those maintenance men. Use all of your powers of persuasion to get your Crescendo Pedal set properly and your celestes tuned correctly. You never use the Crescendo Pedal for soft effects, so why include soft stops in it? They will only muddy up your ensemble. Your Crescendo should begin at *mezzoforte*, and build up to the most useful *fortissimo* that you can find. Nothing should be included unless it contributes. Omit all stops used only for solo effects. Omit all beating stops, such as the Vox Celeste. Omit Harp, Chimes, Vox Humana. (One of the largest organs in the country originally had the Harp and Chimes on the Crescendo Pedal!) Omit all Tremulants. If the organ is large, don't go beyond a comfortable *fortissimo*—one that you can slam on at random without fear of slapping your listeners' ears. You will have the Sforzando Pedal for your loudest climaxes.

And last but not least, omit all sixteen foot manual couplers, and 16 foot manual stops as well unless they are true chorus stops. Ninety-nine times out of a hundred you will not want your playing muddled up by them. On the rare occasions when the 16 foot is wanted (when the manuals are played high up in the treble) the 16 foot voices can be added by hand. I know of nothing that contributes more to gross ugliness in music than the constant use of 16 foot manual couplers.

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## What Is Expected of An Accompanist?

(Continued from Page 189)

that nothing is quite so valuable as constant practice, preferably with a competent soloist. The aspiring accompanist should lose no chances to accompany any and all singers or instrumentalists whenever solicited. In that way his repertory is enlarged and his knowledge of another musical field broadened. One learns in the school of hard knocks, be it in life or accompanying.

The pianist should practice the accompaniments to such an extent that all the technical details are carefully worked out and the dynamics observed. Only then can he contribute his share to the proper rendition of the selection. He must be sure that the rhythm moves along smoothly without pauses while hunting for notes; since, unlike solo playing, two people are involved. The accompanist must be sure to keep his rhythm intact during interludes, never stopping to retrace his steps or to extricate a wrong note or chord. Such a habit is unpardonable, even in practice; it is never accomplishes anything, and is exceedingly annoying to the soloist who is counting rests and may have no cues to aid him.

The successful accompanist will at all times be reading three staves, always

be on the lookout for *tempo rubatos*, and, although not always being in accord with the soloist's interpretations and whims, will be gentlemanly enough to be deferential to the soloist's wishes. The accompanist may as well realize that only enmity will result if he should become so annoyed by a soloist's lack of musicianship that he feels impelled to call attention to notes misread and to errors in rhythm. To be on the safe side call attention tactfully only to such errors of the singer as cause undue inconvenience on the pianist's part.

An accompanist should take mental note of every change in tempo; he should observe where the *poco ritards* and *accelerando*s occur, and keep his mind closely on what he is doing. The developing of such a memory can obviate the necessity of long hours of practice with a soloist. If a pianist is informed that he moves his lips subconsciously forming the words of the song as he plays for the vocalist, he may consider himself well along the road to success in the accompanying field. Such alertness on his part will cause him to be in great demand, and any soloist will consider himself fortunate to have such a sympathetic and able accompanist.

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## ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

### IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. The church of which I am at present organist, has a two-manual organ, with the specifications on enclosed list. Recently some of the notes of most of the stops have been failing to sound, and each week a few more drop out. The mechanic we have consulted says the membranes of the chest are wearing out, and it is only a matter of time (not more than six months) when the organ cannot be used. What I would like to know is, can you tell by what I have written whether this diagnosis and price is correct? Is there any way of checking the ability of this mechanic?—N. W.

A. Your letter to us indicates that the pneumatics of the organ need renewing, which may be the membranes to which your mechanic refers. We are not acquainted with the mechanic you name in your letter, and consequently cannot advise you, except to suggest that you write to the builder of your organ asking the firm to name the representative or mechanic nearest to your city, price and so forth. We know of no way to check the ability of the mechanic except for you to ask the builders of the organ, or your experience with him indicates that you can depend on what he says.

Q. Will you inform R. L. J. who made inquiry as to how he might electrify an old reed organ, that he can secure a very detailed set of instructions in one of the 1940 issues of Electronics magazine? I expect his library will still have this.—G. F.

A. We are indicating the contents of your letter, hoping that the inquirer may see it.

Q. In an issue of THE ETUDE there appears an article on getting results from small organs; and the writer has some remarks on the subject of tuning, suggesting that the organ be tuned two or three or four times a year. Under present conditions of wind pressure, is this practicable? When as a small boy I played a two manual organ, we had to have it tuned every two weeks. Of course it was very low pressure, with thin tongues. Later, I played for years another two manual organ, which was tuned only about once a quarter, but I used to go inside and touch it up myself, when it got a bit sour in the interval. At present I have a fine three manual instrument, about fifteen years old, which is tuned every month. It might be possible sometimes to worry along with it for a longer time, but this cannot be counted on. My usual experience has been that once a month is about as little as the reeds can take. I wish you would take up this matter, for if the times mentioned is not according to the average, folks should know it.—W. L.

A. The times per year an organ is tuned and so forth depend upon the number of reed stops included in the instrument, the stability of the pipes, and unfortunately, the financial condition of the church. The church was fortunate in your being able to attend to the tuning in the interval between the tuning visits, which is not always possible. As you probably know some small organs are built without stops that require so much attention.

Q. Will you give me information on how to put an electric blower on a player-piano? I have been told that this is possible. I would like to secure a foot pump, reed organ and have an electric blower installed in it. Can you furnish material on these subjects?

A. We think both your propositions are feasible, and suggest that the motor for the player-piano be about 1/20 Horse Power—

suction type blower—but would suggest that you communicate with the builders of the player-piano and secure their approval with any suggestions for installation. We are sending you by mail information about reed organ blowers, and you can address the same firms also in reference to blower for player-piano.

Q. Will you please send any information available concerning two-manual and pedal reed organs. I would also like to know the approximate price for this type organ.—B.C.

A. We are sending you by mail information about two manual reed organs. Prices will depend on size, age and so forth of the instrument, and we suggest that you request price in addressing the parties whose names we are sending you. You might also notify various firms of your needs, as they may have taken the type instrument you wish, in trade.

Q. Please give some information on the Baroque Organ in the Germanic Museum of Harvard University. I should also like to know the location of the largest church organ in the United States. Is Dr. Charles Courboin in the United States at this time, and if so, where?

A. The Baroque Organ at Harvard University was installed in the Germanic Museum in April 1937 by The Aeolian Skinner Company, with design by G. Donald Harrison. The pipes are voiced on light wind. The instrument is of two manuals without any Swell boxes and with the following specifications:

#### Hauptwerk

Quintade	16 ft. 61 Pipes
Principal	8 ft. 61 Pipes
Spitzflöte	8 ft. 61 Pipes
Principal	4 ft. 61 Pipes
Rohrflöte	4 ft. 61 Pipes
Quinta	2-2/3 ft. 61 Pipes
Super Octave	2 ft. 61 Pipes
Fourniture	4 ranks 1-2/3 ft. 244 Pipes

#### Positiv

Koppel Flöte	8 ft. 61 Pipes
Nachthorn	4 ft. 61 Pipes
Nasat	2-2/3 ft. 61 Pipes
Blockflöte	2 ft. 61 Pipes
Terz	1-3/4 ft. 61 Pipes
Sifflöte	1 ft. 61 Pipes
Cymbel, 3 ranks	1-2 ft. 183 Pipes
Krummhorn	8 ft. 61 Pipes

#### Pedal

Bourdon	16 ft. 32 Pipes
Gedeckt Pommer	8 ft. 32 Pipes
Principal	8 ft. 32 Pipes
Nachthorn	4 ft. 32 Pipes
Blockflöte	2 ft. 32 Pipes
Fourniture, 3 ranks	4 ft. 96 Pipes
Posaune	16 ft. 32 Pipes
Trompete	8 ft. 12 Pipes
Krummhorn (Positiv)	4 ft.

Four couplers. The German names of stops are included in the copying of the organ in Bach's time. A more extended description of the organ may be found in The Diapason of May, 1937. Among the large church organs of the United States, we mention the following: West Point Chapel, West Point, New York; Lutheran Church, Hanover, Pennsylvania; First Presbyterian Church, Germantown, Philadelphia; Tabernacle, Salt Lake City, Utah; Chapel of Girard College, Philadelphia; Chapel of University, Princeton, New Jersey; Crescent Avenue Presbyterian Church, Plainfield, New Jersey; Church of The Blessed Sacrament, New York City; Cathedral of St. John the Divine, New York City; Third Baptist Church, St. Louis, Missouri.

We suggest that you address Dr. Charles M. Courboin, at the address appearing in the A. G. O. Directory, 481 Fort Washington Avenue, New York City.



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"FORWARD MARCH WITH MUSIC"

## The Violinist's Forum

(Continued from Page 201)

give you no idea of your violinistic possibilities without knowing a great deal more about your musical talent and your playing ability than you tell me in your letter. Your teacher and the Director of your School are in a much better position to advise you than I am. But I do wish you the best of luck, for it is obvious that you are both earnest and ambitious.

### A Question on Bowing

Will you please tell me at what part of the bow the first theme of the *Scherzo* from Mendelssohn's D minor Trio should be played? Should it be *spiccato* or *staccato* as it recurs throughout the movement? Also the same question for the *Finale*.—Miss N. G., Illinois.



This passage is best taken in or near the middle of the bow, which should leave the string after every note that carries a *staccato* dot. The bowing I have given in the example is, I have found, the one most likely to give clear articulation to the figure, for the light *staccato* notes are more easily controlled on the Up bow and the *legato* notes more securely played on the Down bow. On the one or two occasions when the passage is marked *forte*, it should be played somewhat nearer the frog. The same remarks apply to the opening of the *Finale*, although its rather more *marcato* character may require it to be played slightly nearer the frog than is appropriate for the beginning of the *Scherzo*. This is a subtle point that can be determined only by the bowing technique of each player. In both movements you will find it helpful to have your bow a little tighter than usual.

I think you will find your other inquiries answered in the Questions column of this issue; if not, look for them next month.

## Prescription for a Music Supervisor

(Continued from Page 184)

a little less—in taking courses that prepare him for teaching.

The work in music that is taken in such a school will include "applied music"—the study of piano, singing, violin and so forth; "theoretical music"—the study of harmony, counterpoint, form, sight-reading, and so forth; and "music history and appreciation." There will be many chances to hear fine music, and in the course of four years the student who is well prepared in music before he comes to college becomes so well versed in the structure and texture of music and so well acquainted with the masterworks of the great composers that when he graduates he may actually be referred to as "a musician." To me this is the most important thing in the preparation of the school music teacher or supervisor.

The preparation for teaching will include at least a year of psychology, a year of "general methods," a year or more of "music teaching methods," and

at least a year of "practice teaching" or "student teaching." In these courses you will learn a great deal both about yourself and other people; and you will come to understand children—their ideas, attitudes, and feelings. You will also come to the point where you like children and will be able to act natural with them, to smile at them, to draw them out, to respect their viewpoints.

In the "general culture" courses you will probably be required to take a year of English composition and one of English literature, perhaps a year of "speech," one of science or history. The requirements vary greatly in different schools and there is considerable tendency to make most of the work elective so that each student may choose courses in fields about which he has some real curiosity. The school music teacher is often expected to teach some other subject than music, and it is a good thing to anticipate this and to arrange one's academic subjects in such a way that upon graduation one has a "minor" in English or some other subjects entirely outside the field of music.

And so at twenty-one or twenty-two you have a college degree, and, theoretically at least, you are prepared to take a position as school music teacher or supervisor. Two hurdles remain. The first is to persuade some school board that you are a strong and attractive teacher, ready to cope with all the problems of the particular school for which you are applying, willing to work long and hard for the probably rather small salary that is offered, and able to adjust yourself to the probably rather narrow and conventional attitude of the community toward public school teachers.

The final hurdle is that of "State requirements for certification." In other words, each State Department of Education sets up certain requirements, and anyone who wants to teach in any public school in that State must meet its particular set of rules. This means that you must have studied so much English, so much history and mathematics, so much "education," and so much of this, that and the other. If you cannot meet all the requirements of the State in which you have secured a job, you may have to go to summer school. Or take a correspondence course. Ho, hum! It's not so bad, though; and when you finally arrive in the school room and see those rows of eager eyes and shining faces; and when you begin to lead them forth into the lovely land of song, you will be so thrilled that you will forget all the hard work, all the obstacles. Preparation for teaching music is long and hard, but it is one of the most satisfying activities in the whole realm of human experience.

## Questions and Answers

(Continued from Page 202)

of Wisconsin, Madison, Wis. This advice assumes that you will in some way find access to a piano. But if this is out of the question, then I believe it will be better to give up the idea until after the war. In this case about the only thing I have to suggest is that you read all the books on music history and music appreciation that you can lay your hands on, and that you search out and listen intently to some recordings of fine music, especially symphonies and string quartets.



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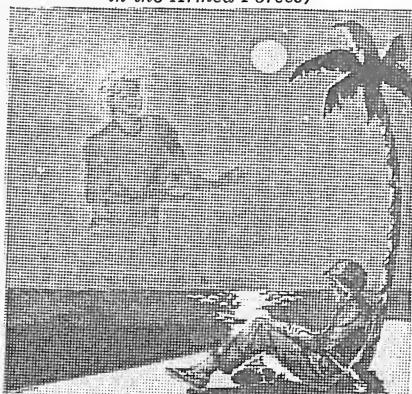
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Miss N. G., Illinois.—The correct string length on a violin, measuring from bridge to saddle, is 13 inches. It should not be less than 12 and 15/16 inches, or more than 13 and 1/16. The length of the neck varies according to the length of the body of the instrument—a violin that is shorter than average will, or should have a longer neck than a violin which measures 14 inches or over. Without knowing how long your violin is, I cannot say what length the neck should be.

**Perhaps a Bergonzi**

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**An Adult Beginner**

M. M. H., New York.—There is no reason at all why a man of your age should not begin to study the violin seriously—provided that you cherish no ambitions of a concert career. If you have a good ear for intonation, a naturally relaxed physique, and plenty of time for practicing, you should be able to derive a lot of pleasure from your study, and in a couple of years or so be playing quite acceptably. But you cannot expect to make rapid progress if you try to teach yourself—violin study needs the constant and conscientious supervision of an experienced teacher, for there are so many important little details that the player cannot possibly check on for himself. If you decide to study, find the best teacher in your vicinity and follow his instructions as closely as you can. If you do this you will make steady progress, and you will find always more pleasure in your studies.

**Stradivarius Labels**

D. J. A., Ontario, Canada.—I have not been able to find any mention in the reference books of a maker by the name of Simon Leroux, so cannot give you any information about him. Perhaps some reader of these columns is acquainted with him and his work. (2) The genuine labels of Stradivarius were printed from wood blocks, and the rounded "V" that looks like a "U" is not at all uncommon.

**Bazzini's Ronde des Lutins**

M. H. R., Washington.—Antonio Bazzini—born in Brescia in 1818; died in Milan in 1897—was an eminent violinist and composer. He is best remembered nowadays for his bravura solo *Ronde des Lutins*, but he composed also in many other forms—string quartets, sacred cantatas, symphonic overtures, and so on. His "Military Concerto" is still used as a teaching piece for advanced students. The *Ronde des Lutins* is perhaps more difficult than the "Devil's Trill" sonata of Tartini, in that it requires an intimate acquaintance with the higher positions, but there are many violinists who can give a satisfactory performance of it more easily than they can of the Tartini—the reason being that the latter calls for considerably more musicianship.

**Also Concerning Glass**

Mrs. J. A. B., Kentucky.—Frederick August Glass worked in Klingenthal, Germany, between 1840 and 1855. His violins are not highly considered; he used very inferior varnish, and consequently they have a hard, brittle

tone. They are worth from about fifty dollars to one hundred and fifty dollars, at most.

**Violin Appraisal**

Miss A. H. F., Indiana.—There is little I can tell you about your violin. You say the last part of the surname looks like "hofp." There was a large family of makers in Germany named Hofp, and many others whose names end with that syllable. The best way for you to find out about your violin is to send it to a reputable firm of dealers for appraisal. Even the most experienced expert needs to examine a violin personally before he can give anything more than a very general opinion.

**A Violoncello with a "Wolf" Note**

A. R., Ontario.—Without seeing your cello, I cannot tell you what should be done to it. You ought to take it to a good repairer, get his opinion, and follow his advice. Most cellos have a "wolf" note, and very careful adjustment is needed to modify or eliminate it.

**A Paris Factory**

F. Q. E., Washington.—Cousenon et Cie. is the name of a firm which has a factory for making brass instruments at Chateau-Thierry, and one at Mirecourt which produces violins of the ordinary commercial type. The latter are worth between \$25.00 and \$100.00. As the headquarters of the firm are in Paris, their violins are labeled "Paris."

**Practical Questions**

Mrs. C. S., Mississippi.—Your difficulty with the grace note in the *Csardas* of Monti comes from a lack of strength and independence in your third finger. You should practice plenty of trill exercises. But not in the way a violin trill is performed; that is, holding the lower finger down. Practice them as a pianist plays a trill—lifting each finger as the following note is stopped. This is the quickest way of obtaining strength and rapidity in trills. But you must be careful to see that you lift each finger with a snap and that it falls with equal celerity. After a week or two of this kind of practice you will, I think, have no more trouble with the grace note.

2—"Restez" written over a passage means that there should be no change of position until the fingering indicates a shift. 3—How you should practice Measures 5, 6, and 7 of Kreisler's "Schön Rosmarin" depends upon what bowing you intend to use. Some violinists play these measures with a flying staccato, others use the spiccato. If you expect to use the former, take a staccato study from Keyser, Kreutzer, or Fiorillo, and practice it in the middle third of the bow. Use very little bow pressure, so that the bow flies along the string rather than bites into it. There must, of course, be a certain amount of "bite" in order to give clear articulation to each note.

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## Tots and Strings

(Continued from Page 198)

or nearly so, throughout the class period. These older children play better together, and they like to be kept actively participating in the class period. The older children will play together with a better tone, much sooner than the third graders. For one thing, in general, their violins are larger in size and their fingers are stronger, two factors which make for a clearer, more tangible individual tone. The older child thus hears his own instrument much better in relation to the group. He is not so blotted out!

Although the older child will generally learn to read more quickly, the period of playing by rote and by ear until correct habits have been formed is definitely *not* to be done away with when students are of this older age group.

Your third grader will love to perform for his room at school. Your older child gets more motivation from the prospect of playing in orchestra than does the younger child. Most of the children will look forward to giving a little program for the school assembly where the whole violin class will play some little tune together, and the individual members of the class will have their "spots" on the program too. A very good type is one where the teacher shows the assembly audience just what the class has learned so far. For example, "Mary, will you play a nice long bow on your open A string so the audience can hear the first note we learned to play in class?" Then the D string. Then someone demonstrates how the fingering goes on one string. Next the whole scale is built up. Finally, one or two of the children play little tunes as solos. This way every member of the class can be given a spot on the program.

In dealing with the older children, it is much better to substitute *simile* in your language for the *personification* used with the younger tots.

Lastly, in dealing with children of any age, when the going gets tough, and the child cannot play what he is attempting, it is well to break up the passage intelligently into its component parts—bowing the pattern on the open string until the bow works, fingering the combinations of notes that are throwing the child's forward progress out of gear, fingering these notes while playing a long low bow on each note, gradually letting the tempo increase as it gets easy for him. An intelligent breaking down of the problem by the teacher shows the child how to practice and makes his music lesson more interesting to him as well as more challenging. He can actually see his own progress as he conquers each little section of the problem, and finally masters the whole.

The teaching of strings is not something for the elite few. It is not difficult if the teacher understands that he must set up the *string* goals and the *string* norms of accomplishment. The strings are a definite entity and a definite field of endeavor which should not be cultivated with some implement foreign to their nature. They can be a fascinating experience in themselves. The teaching of strings can be a challenging experience for the instructor as well as the students. And when the teacher honestly realizes that the greatest music to date must have strings for its performance if the world is to hear the music as

the composer intended it to sound—if the composer's great genius is to be given its due—then the teacher of strings takes pride in the contribution he is making toward keeping alive much of the greatest art produced in this old world of ours.

## Independence at the Keyboard

(Continued from Page 204)

styles and "schools" of music. Each style has its own distinguishing characteristics, of course, and only a wide general study can bring them to light. But as a firm basic foundation for all styles, there must be a good understanding of the classic school, chiefly of Bach. I firmly believe that a thorough grounding in Bach will provide a secure approach to all problems of playing. Bach gives the feeling of polyphonic structure; the sense of rhythmic patterns; the complete independence of the two hands in playing; the facility for the most intricate technical passages. It is a regrettable fact that many young students dislike Bach. They think he is boring in the mathematical precision of his contrapuntal designs, and that he lacks feeling. Actually, nothing could be further from the truth, and once the young detractors of Bach get to know enough of him, they find their mistake! Certainly, Bach is a mathematical wizard—but he is a great deal more in addition. And as for feeling! Much of the emotion he expresses is of a sublime and lofty character; but he speaks passionately, too. For example, the second movement of the Italian Concerto, many preludes from the "Well-Tempered Clavichord," and the great choral works contain very human, worldly tenderness. These are by no means all of his works that do, but I cite them simply as instances. Bach, then, is the very cornerstone of the pianistic independence that every young pianist wants to acquire.

## Rhythm, Music, and the Theater

(Continued from Page 187)

established classics in Hollywood. In "City Streets" I succeeded in using the Overture to "Die Meistersinger," and in "Dr. Jekyll and Mr. Hyde" I used a Bach Chorale, both to good effect. But to capture the exact mood of each moment necessary to take out 'bits' from various masterworks; and such continuous conglomeration is impractical in securing the desired unity. Also, music is by its nature so abstract an expression, that no two people react alike to the great works with which they are already familiar, and for which they have eminently personal associations. Thus, the most practical and emotionally effective procedure is to depend on music that is written especially for the production. In this sense, then, the young composer becomes a vital and necessary contributor to the theater of the future.

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its own purpose. In the theater, it serves the purpose of drama; like all the elements in the theater—stage-sets, makeup, everything—it is good *only insofar as* it serves drama. The purpose of drama is to show character in action. Thus, music for the rhythmically integrated theater must be of a special kind. It must be purposely and consciously adapted to acting, dialog, rhythm, song, and dance—not as 'accompaniment' or 'incidental scoring,' but as a harmonious element in a completely proportioned whole; as one of the means of telling the story of the characters in action, and of creating emotional response. I do not for a moment suggest that ambitious young composers abandon their symphonies! I do suggest, however, that they investigate the endless possibilities of the integrated theater.

"Fortunately, they can begin their investigations immediately, anywhere at all. School, studio, and amateur productions offer the finest possible experimental grounds. Nearly every city has its experimental theater, or dramatic group, that mounts plays. Let our young composers work with these groups. Let them try their hands at integrated theater. Certainly, there is as much musical talent in our towns and cities as there is dramatic talent. Any community that can put on even an amateur dramatic performance, can experiment with integrated theater, and with added effectiveness. It would be an interesting

thing to try. A moment ago, I counseled the young composers not to abandon their symphonies, and now I counsel the dramatic groups not to drop straight theater. But in addition—once or twice a season, perhaps—why not select a dramatic work to be mounted *with music*? Not only could dramatic expression be enriched by the trial, but the composer could be given the best possible experience in working in the living theater. That, of course, is the composer's most serious problem. So often we hear private requests and public 'movements' as to *how* the young composer is to get the opening with which to assert himself. The commercial theater leans on established names—and how is one to establish a name without an opening in the theater? Well, here is one solution. By beginning at the very beginning in amateur groups, the composer learns to find himself; develops his powers in living work; finds his way into the endless adjustments necessary in smooth ensemble performance—and initiates his contribution to an art-form which is now laying the foundations for an American tradition in the theater."

### Applying Principles of Painting to Music

(Continued from Page 203)

and is carried sometimes by the left hand and sometimes by the right. Unless the melody is made considerably richer than the accompaniment in this section of the piece it cannot be followed. But when, in the last part of the composition, the melody is written in octaves in the upper register of the keyboard, it will be easily heard, even though played with no more volume than the accompaniment.

An artist may not only place his subject on the side or in the background of the canvas, but he may also disguise it, or present it so subtly that an understanding of symbolism will be required to fathom the meaning of the picture. A composer may also conceal and disguise thematic material until careful analysis and technical skill will be required to make the musical message clear to the listeners. In the *Berceuse* by Chopin, Measures 15-18, the melody is found in

the lower notes of each *appoggiatura*. This, indeed, is a most unusual place for a melody.

An artist uses heavier or more distinct outlines for the principal subject than he does for the background or for secondary objects. In *The Last Supper*, Christ is separated from the other twelve men, and the outlines of His figure stand out clearly. But the disciples are grouped together. This closeness of the secondary characters conceals many of the outlines of their figures.

So too, in music, the outlines of principal themes should be more pronounced than those of secondary melodies and accompaniments. One of the chief ways of doing this is to make the phrasing of the most important melodies more marked. In announcing the first theme of a sonata, for example, the player will take care that the initial attack and the phrasing in the course of the theme are clear cut. But in the development section, the motives often weave in and out until it is difficult to tell where one ends and another begins.

The embellishing passages in small notes in the piano solo *Londonerry Air*, arranged for the left hand by William H. Thompson (Published in *THE ETUDE* January 1944) might be compared to small background objects with lighter outlines than the main subject. Each of these figures is a distinct entity, and yet, being only an adornment, it should not begin and end as decisively as a phrase of the melody.

Sometimes an artist masses and shades secondary figures. In *The Last Supper* we catch a glimpse of a beautiful landscape through the open windows. But we cannot outline every rock or plant. We see only the faint contours of the scene. A musician also frequently veils the background notes. In other words, the individual tones must not poke out. They should melt together like the leaves, twigs and branches of a far away tree, until the listener hears only the soft outline of the whole. But even though an interpreter may blanket some of his notes with tonal mist, he must still play them clearly and correctly.

An artist makes the lines of a painting lead to the most important figure. In Leonardo da Vinci's *The Last Supper*, the bodies and faces of the disciples are turned toward Christ. Lines of clothing and lines of positions direct the attention toward Jesus. Matthew is looking in the

(Continued on Page 240)

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"Music News from Everywhere"



WILLIAM CHURCHILL HAMMOND

WILLIAM CHURCHILL HAMMOND, prominent organist and composer, celebrated on February 4 the sixtieth anniversary of his ministry as organist and choir director of the Second Congregational Church, Holyoke, Massachusetts. The occasion was marked

by the establishing of the William Churchill Hammond Organ Maintenance Fund. More than \$6,000 has been subscribed to the Fund, which it is hoped will grow to \$10,000 and which will be used for the care of the large Skinner organ presided over by Mr. Hammond.

FREDERICK C. SCHREIBER is the winner of the award offered by the H. W. Gray Company in the recent anthem composition contest. His anthem, *Praise the Lord, O My Soul*, was selected from among a total of one hundred and seven manuscripts submitted.

LEOPOLD STOKOWSKI has been given a three year contract as musical director of the Hollywood Bowl Summer Concert series. With an orchestra consisting mainly of players from the Los Angeles Philharmonic Orchestra, the Symphonies Under the Stars promises to be one of the most important summer music festivals in the world.

LAZAR S. SAMOILOFF, widely-known voice teacher and music critic of Los Angeles, died in that city on February 18. He had formerly sung in opera in Moscow and Odessa, Russia. For many years he had been active as a teacher of singing on the West Coast and his pupils included Nelson Eddy, Julia Claussen, Bianca Saroya, and Dimitri Onofrei.

JOSEPH H. ANLER, an ETUDE enthusiast for over fifty years, celebrated in January, his fiftieth anniversary as organist at St. Loborius' Church, St. Louis. A Pontifical High Mass was celebrated by His Excellency, the Most Rev. George Donnelly, and a letter from the Apostolic Delegate conveyed the blessing of His Holiness, Pope Pius XII. Other distinguished felicitations were received.

THE JOHN B. STETSON UNIVERSITY at Deland, Florida, is the recipient of the entire contents of John Philip Sousa's original library of band and orchestra music. The material in this collection, which is not to be confused with the second library of Mr. Sousa's, which is owned by the University of Illinois, was accumulated by the famous band leader during the early years of his career, and was given to Victor Grabel, noted band

director of Chicago, who in turn gave it to Stetson University. Mr. Grabel, long identified as a leading figure in the band world and for many years head of the Band and Orchestra Department of THE ETUDE, is now band director at Stetson University.

THE MICHIGAN GRAND OPERA SOCIETY, a new organization in Detroit's musical life, has given the first two performances of a rather ambitious program. "La Traviata" and "Il Trovatore" were the introductory works, and according to reports, they set a high standard of artistic attainment. Dr. Francis L. York of the faculty of the Detroit Conservatory, is president of the Society.

THE TENTH ANNUAL BACH FESTIVAL of Winter Park, Florida, was held on March 1 and 2. The programs of the two days included a number of the shorter cantatas of Bach, with the "B Minor Mass" the feature of the festival. The chorus is directed by Dr. Christopher O. Honaas, of Rollins College.

AARON COPLAND'S Outdoor Overture was played by the Portuguese Symphony on January 12, according to an announcement from the Office of War Information. The score was sent to Portugal on microfilm.

THE ROYAL AIR FORCE BAND and Symphony Orchestra, which has been on a good-will tour in this country, concluded its appearances with a concert in New York City in February.



CARL HEIN

CARL HEIN, director of the New York College of Music and for many years conductor of German singing societies, died February 27 in New York. He was eighty-one years old. Born in Rensburg, Germany, he studied at the Hamburg Conservatory and for several years he played violoncello in the Hamburg Philharmonic Orchestra. In 1890 he came to New York and began a long career as director of various German choral groups. In this work he won great fame. With the late August Fraemcke as co-director, he assumed charge in 1906 of the New York College of Music, succeeding the late Alexander Lambert.

THE KATHERINE RUTH HEYMAN MEMORIAL, which is to establish a Library of the works of Alexander Scriabin in the New York Music Library, 121 East 58th Street, is receiving notable approval and support from the friends and

admirers of the pianist, who gave unstintingly of her rare gifts to make known the value and rewarding beauty of the music of the Russian master. Miss Lucy Bates, 35 West 57th Street, New York City 19, has been appointed Treasurer of the Memorial Fund.



GLADYS SWARTHOUT, mezzo-soprano, popular concert and radio star, on March 7 marked the beginning of her fifteenth year with the Metropolitan Opera Association, by singing a performance of the title role in Bizet's opera, "Carmen," a part in which she has won wide acclaim. This occasion also signalized the seventieth anniversary of the world première of the opera, which took place at the Opéra Comique in Paris, on March 3, 1875.

A RECENT PROGRAM of the New York City Symphony, conducted by Leopold Stokowski, included first performances of Burrill Phillips' *Scherzo*, which had been commissioned by the League of Composers; and a Concerto for Theremin and Orchestra by Anis Fuleihan, which had been especially written for the soloist, Clara Rockmore.

THE SECOND AMERICAN MUSIC FESTIVAL of the National Gallery of Arts was held in Washington on four consecutive Sunday nights, beginning March 4. The program was devoted entirely to works by American composers, many of which received either their world première or first Washington performances.

PETER MENNINI of Erie, Pennsylvania, a graduate student at the Eastman School of Music, has won the \$1,000 award for the best fifteen-minute orchestral selection in the first annual George Gershwin Memorial Competition. The work was played in February at a Gershwin Memorial concert directed by Leonard Bernstein.

THE ALLENTOWN STRING ORCHESTRA is one of the newest additions to the long list of musical organizations springing up in the smaller cities throughout the country. This new group is under the direction of Paul Bennyhoff, organist, pupil of Marcel Dupré, Charles-Marie Widor, and Louis Vierne.

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## Competitions

THE EDGAR M. LEVENTRITT FOUNDATION, INC., has announced the sixth annual competition for young musicians. This year's contest is open to pianists and violinists between the ages of seventeen and twenty-five who are residents of the United States, and the Award is an appearance with the New York Philharmonic-Symphony Orchestra. Applications must be submitted by June 15, and full information may be secured by addressing the Foundation at 30 Broad Street, New York City.

THE THIRD ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. Open to all in the age group of sixteen to twenty-five, the classifications and prizes are the same as in previous years. The closing date for the submission of manuscripts is April 1; and full information may be obtained from Miss Marion Bauer, 115 W. 73rd Street, New York, 23, N. Y.

A FIRST PRIZE of \$25,000. is the award in a composition contest sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan-American republics are invited to submit manuscripts. A second and third prize of \$5,000. and \$2,500. respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan-American Arts Building in Washington.

THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of \$1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible, following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Conn.

AN AWARD OF \$1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

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# Junior Etude

Edited by

ELIZABETH A. GEST

## Music of the Heart

by Martha M. Stewart

DAVID sat with an awed and dreamy expression on his face as the last notes of the concert echoed in his ears. From his place far back in the auditorium he saw the great violinist lower his bow and tuck his violin under his arm as he bowed to the clapping audience. David did not seem to notice the applause, for he still heard those last few notes ringing in his ears with such sweetness and warmth. He was literally throbbing as though he were still hearing the actual tones. He did not applaud with his hands, he left that for the others, but his applause was in his heart. The people were beginning to leave their seats now, but David made no move to go with them. Instead, almost unconsciously, he struggled among them as he walked in the opposite direction toward the stage, intending to go back of the great platform and see the violinist. He had never been back there before, did not even know how to get there, but he thought if only he could see the great master perhaps he could learn how to get such sweetness and warmth from his own violin. For David played the violin.

He knew, that with much hard practice he could and would acquire a good technic, and until now he thought a good technic was all one needed to be a great violinist. Now he knew better. He knew that was only part of it. He wanted to find out what it was that made the playing of this master so warm that it reached the hearts of the people the way it did. Suddenly he heard the master's voice speaking to a young man ahead of him. "Yes, my friend, one does not play with only the hands, but with the head and the heart. With the heart, yes, that's the important thing."

"But how does one play with the heart?" David heard the man ask.

"It comes," the master said, "through a search for the beautiful in our world and a desire to put this beauty into our music for the benefit of others. Wonderful sights may be

all around us, yet we have to seek them out. The great composers saw and felt the beauty around them and wrote it into their music, but we must see and feel this beauty too, so we may play their compositions as they would wish to hear them played. That is the only way for us to be fair to the composers."

The great violinist then looked toward David, standing near, and with a smile he walked toward the boy and before David realized it, his hand was in the master's fingers. "And you too want to find the beauties of music, my boy?" the master asked.

"Oh, yes, sir, I do. I want to be a great violinist, too," David replied. "If I put the beauty and happiness I find in the world into my music, might it be a little bit like yours?"

With a nod the master said, "Yes, it will be music of the heart. And it will come from your heart and enter into the hearts of your listeners. Search for the hidden beauty in the world. Sometimes it is hard to find, but you will find it."

As David walked out into the moonlight night he looked up and (Continued on next page)

## A Music Puzzle Story Hour

by Gladys M. Stein

Prepare by collecting large pictures of the famous composers, and cut them into jig-saw puzzle pieces.

Each player is given one composer, and tries to see who can put his pieces together first. As soon as a picture is finished, work on the other puzzles stops, and players relax while the player who has finished reads a short story about the composer whose picture was the first one pieced together. As each succeeding puzzle is completed, the story of that composer is read. The stories may be very short items, taken from your History of Music, or some other source.

## Junior Club Outline, No. 39

Tchaikovsky

a. Peter Ilyitch Tchaikovsky was born in Russia in 1840. When did he die?

b. He studied at the Petrograd Conservatory and later taught at the Moscow Conservatory. Who founded the Petrograd Conservatory?

c. Did he ever visit the United States?

d. He wrote six symphonies, twelve operas and some suites. His most famous compositions are the Fifth and Sixth Symphonies, the *Overture 1812* and the "Nut Cracker Suite." How many of these have you heard in concert, on recordings, or on the radio?

### Terms

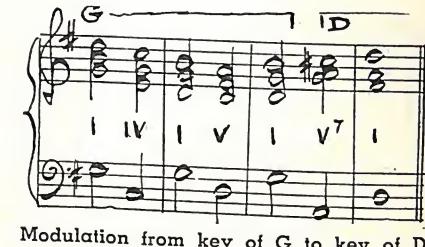
e. What is a ballet? (pronounce bal-lay).

f. What is modulation?

### Keyboard Harmony

g. Through means of sharps, flats or naturals which do not belong to the signature, the harmony of a passage may be "steered" or led from its own key, or home, to a neighboring or related key, or home. In the example herewith, the C-sharp does not belong to the key of G, and it leads the passage into the key of D,

which is the Dominant of G. Play this pattern in any five keys.



Modulation from key of G to key of D

### Program

There are many pieces you can include in a Tchaikovsky program; some he wrote in a simple style himself, others have been arranged in simple form.

## Original Composition Contest

The original composition contest in January brought forth some charming little compositions, and we were glad to find so many Juniors interested in writing original compositions. Naturally, some were better than others due to the fact that some Juniors have more opportunity to study harmony and form, and this helps them. But it was a hard decision to make to select the winners. Some of the compositions were for two pianos, some for violin, and of course, most of them for piano solo. We wish we had prizes for everybody, but of course that could not be. There will be another composition contest someday, so, in the meantime, if you write anything you particularly like, save it for the next contest or write a new one when the time comes. We will not tell you now just when it will be.

## Poetry Contest

This month there is no essay contest and no puzzle contest, but instead, there is a POETRY contest. Get out your pencils and papers and think up some rhymes. The poems can be as short or as long as you wish, but of course they must relate in some way to music—music study, instruments, composers, concerts, practicing or anything you like.

The usual rules and age limits will be followed, so read over the contest rules on next page, in case you forget them, or in case you have never entered a contest before.

Remember one thing—anybody can enter, whether a club member or not, whether a subscriber or not. And you do not have to be a poet to enter either!



Edmond Lynn Loomis (Age 2½), Jerome Turner Loomis (Age 8½), Freehold, New Jersey

## Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of April. Results of contest will appear in July. See previous page for special poetry contest announcement.

### Prize Winners in Original Composition

The following are the opening measures of the prize winning compositions. The compositions were selected on the basis of melodic content, development of form, and choice of harmonic progressions. It is not possible to judge the merits of the compositions from seeing merely a few measures, but this is all we have space to print.

Class A. Jasper W. Patton, Jr. (Age 16), Tennessee.

#### Prelude



Class B. Donald Ian Payne (Age 13), New York.

#### Choral



Class C. Patricia McFete (Age 9), Texas.

#### Princess Pat (two pianos)



DEAR JUNIOR ETUDE:  
My sister and I are beginners in music but we can play our pieces and duets without a mistake. Now don't you think that is good? Our father plays the electric guitar.

From your friend,  
DOROTHY MAE VANCE (Age 11),  
District of Columbia

### Music of the Heart

(Continued)

saw the glittering stars around the golden moon. "Beauty!" he exclaimed. "The beauty of nature. I must put that into my violin playing, and do it so well that it will enter into the hearts of my listeners; so it will help them to see the hidden beauty of the world. Sometimes it will be hard to find, that's what the master said, but I will find it, and I will help others to find it."

And from that moment David knew he would work hard and strive for beauty and thus become a great violinist.

DEAR JUNIOR ETUDE:  
I enjoy reading the Junior Etude very much and am enclosing my entry in this month's contest. As president of our Junior Music Club, this section has given me many useful hints for the program we give at each meeting. We discuss the lives of composers, make scrapbooks, discuss the good broadcast programs and listen to recordings made by famous musicians. We chose "Forward March with Music" as our motto and our colors are pink and white.

From your friend,  
DOROTHY DEANE,  
Virginia

### Junior Etude Red Cross Afghans

Red Cross Afghan Squares have been received from: Geraldine Galipeau; Jean Breitsch; Marjorie Breitsch; Barbara Gould; Mrs. Elmer Nelson Cottell; Aurelia Brown; June Dickson; Juliette Manning; Elfrieda Barndt; May Wederman; Aletha Bonheimer. Many thanks, everybody. When making your squares, be sure your measurements are as exact as you can make them, four and one-half inches for knitted and six inches for woolen goods. Sometimes they are considerably larger or smaller than the requirements and they can not be used because they do not match up with the others. And remember, no white, pale blue or pale pink.

### Honorable Mention for January Original Compositions:

Special mention to: William I. Bender, Jr.; Gary Freeman; Clarie Renslo; Rosemary Bruhl; Sue K. Knowles.

Honorable mention to: Amy Kazemba; Betty Jane Hess; Peggy Schmeckenbecker; Mary Maves; Donald Seymour; Delaine Kaufman; Murie Kaufman; Joan Calagero; Carol Rhodes; Mary E. Oldurntel; Freda Goldblatt; Gloria Mortimore; Marian Frutcher; Joanne Stoneback; Kay Irene Smith; Leslie Fleischer; Mary Rosemina Shaw; Donald Hunsberger; Eleanor Kirk; Yvette Trachy; Patricia Page; Mary Sullivan; Sue Brown; Margaret Neal; Joyce Clogston; Florence Menard; Rita Keating; Ruth Neal; Lorna Seathoff; Ruth LaBonte; Ruth Renslo; Sally Tinkle; Dorothy Kapetankos; Kenneth Lehman; Carlisle Bearden; Virginia Ayers; Mary Louise Martin; Jane Johannas; Arlene Harms; many other names we would also like to include. Also, some were received too late to be considered.

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**THE COVER FOR THIS MONTH**—In the course of a year there are sent in to THE ETUDE many, many pictures of babies and children posed before a piano or with some other musical instrument. Obviously it would be impossible to use all of these pictures, which in general are simply very good portraits, but in rare instances there does come along a picture in which there is that indefinable something that makes the picture one in which the musical interest factor is predominant.

The delightful picture on the cover of this issue of THE ETUDE is such a one. This little lady is the daughter of Mr. and Mrs. C. H. Newman of Nashville, Tenn., and her name is Linda Lee. She was seven-and-one-half months of age when this picture was taken, and from the time she was four-and-one-half months of age she has enjoyed getting at the piano keyboard. How thoroughly she enjoys trying to play and sing is evident in this picture.

This pleasure in music shown by little Linda Lee is very gratifying to her parents, particularly to her mother, whose maiden name was Willa Mae Waid. Mrs. Newman is an accomplished musician, and in her student days studied extensively at Ward-Belmont School (Nashville), The Nashville Conservatory of Music, Peabody Institute (Baltimore, Md.), and with the noted pianist and teacher, Ernest Hutcheson. The Newmans already are looking forward to Linda Lee's college education, for which some War Bonds are being laid away. For the same purpose they are protecting their interest in this picture, which they have copyrighted under the title of "Glamour at the Piano."

**CLASSIC AND FOLK MELODIES in the First Position for Cello and Piano—Selected, Arranged, and Edited by Charles Krane**—For students of the cello in their first year of study, nothing is more helpful than easy-to-play arrangements of such good melodious music as has been selected and arranged for this collection from some of the classical composers and from folk tunes of various nationalities. These numbers not only provide first recital selections and recreational numbers, but there also is in them much material for developing the fingering and bowing technique and proficiency in other details.

While this book is in preparation a single copy may be ordered by anyone at the low Advance of Publication cash price for a single copy of 60 cents, postpaid.

**SINGING CHILDREN OF THE CHURCH, Sacred Choruses for Unison and Two-Part Junior Choir, by Rob Roy Peery**—The contents of this book will comprise some twenty numbers. Original compositions include an anthem for the opening of the service, *Father, at Thy Throne We Bow*; and four general anthems: *Saviour, Teach Me; All Things Beautiful and Fair; Jesus Loves Me; and Come, Ye Children, Sweetly Sing*. To meet seasonal requirements the author has written a Lenten anthem, *Jesus, Tender Saviour; Hosannah! Raise the Joyful Hymn for Palm Sunday; The World Itself Keeps Easter Day; and Christmas is Come!* Then there are two original responses for service use, *God So Loved the World and Day by Day, Dear Lord*. Others will be newly harmonized settings of *For You I am Praying; My Jesus, I Love Thee; Sweet Hour of*

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

April 1945

### ADVANCE OF PUBLICATION OFFERS

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ers and pupils who have acclaimed THE CHILD MOZART, THE CHILD BACH, THE CHILD HAYDN, and already have ordered THE CHILD HANDEL, which is about to appear on the market. The book is planned in the same manner as its companion volumes. There is a delightfully told story of Beethoven's boyhood, attractive pictures, a list of recordings of Beethoven's favorite works, and suggestions for the construction of a miniature stage.

The following numbers appear as easy piano solos: *Minuet in G*, *A Country Dance*, *Theme* from the *Andante con Moto* of the "Fifth Symphony," *The Metronome Theme* from the "Eighth Symphony," and a *Chorale* from the "Ninth Symphony," *The Allegretto* from the "Seventh Symphony" has been arranged as a duet.

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## Applying Principles of

## Painting to Music

(Continued from Page 233)

opposite direction toward the two disciples at the right end of the table, but both his hands are pointed back toward the Master.

A composer also writes lines leading to the principal theme. These lines are built into the harmonic structure by the composer, but the interpreter must learn to recognize them and bring them out by such devices as *crescendo*, *diminuendo*, *accelerando* or *ritardando*.

In the *Adagio (Largo)* from the String Quartet in G Minor by Joseph Haydn, we have examples of musical lines that direct the attention of the hearer to the main theme. Measure 14 contains a run which ascends for almost two octaves until it leads into the modified restatement of the first phrase of the piece. This strong tonal line, increasing in volume as it does from *pianissimo* to *forte* makes the entrance of the theme an octave higher more dramatic. Measure 51 has a modified version of the same run. In both cases the composer introduced the run with a purpose. It should, therefore, be played with far more significance than a run which is merely an unessential bit of ornamentation. In Measures 35-37 Haydn builds both melodic and harmonic lines which lead to another statement of the first theme in Measure 38. When tonal lines such as these are well drawn, the main theme stands out more clearly and forcefully.

High lights help to bring out the subject. The eye always turns to the lightest spot on the picture. In *The Last Supper* the large open window frames and high lights the head of Christ. Likewise, the climax of a musical composition can be highlighted by the use of accents, *crescendo* or brilliant touch.

Let us see how Rubinstein does it in *Cavalry Trot*, adapted by Henry S. Sawyer. In Measures 29-32 we have a four measure *crescendo*, the interval of a second in the dominant seventh chord repeated for two measures in the upper register of the piano, and an accented melodic line in the left hand. All these devices of the composer throw a bright light upon the return of the first theme which follows immediately.

An artist must be careful that his picture as a whole has variety in unity. Contrasts in coloring and in the type of objects included are necessary, and yet all must contribute to the portrayal of a single impression. In *The Last Supper* Leonardo Da Vinci gains variety by the many different positions of the disciples. But the long line of the table binds them all together and gives unity of effect.

A composer also plans for variety in unity. He states the same theme in different voices, or with different accompaniment. The performer must also endeavor to gain interpretative variety in unity. He will play the same theme with different touch or tonal coloring. But always the unity of mood must be preserved. The player should ask himself questions like these: Am I painting any phrase too gaudily to harmonize with the others? Am I making any measures

so subdued that they destroy the singleness of impression?

A painter tries to make the objects and colors used in the two halves of a picture form a pleasing balance. This balancing may be done subtly, but nevertheless the painter plans that one side of his canvas will hold its own against the other side. In *The Last Supper* Leonardo Da Vinci has placed six disciples at one end of the table and six at the other. He has put the center of the room in the center of the canvas in such a way that the windows, the number of divisions in the architectural design of the ceiling, and the draperies are all mathematically the same on both sides of the picture.

A musician must also balance the parts of a composition. If the piece be, let us say, in two-part form, the interpreter should have one part tonally proportionate to the other. If the selection is in three-part form, the player will seek to gain balance between the first and third parts. He will be careful that the second part does not over-shadow the first theme and its restatement in the closing section. For example, in *Cavalry Trot* by Rubinstein, previously mentioned, the second part is louder than the first part. Now the loud measures and the *sforzato* octaves are not so important in themselves. Their chief value, as has already been noted, is to highlight the re-entry of the first theme. It is easy for the shallow performer to become so absorbed in playing the *forte* passages that he loses all sense of relative values. Only by careful analysis, deep reflection and practice can a player give to his music that beautiful symmetry which is so necessary to consummate art.

## Great Conductors on the Airways

(Continued from Page 190)

American city of St. Louis; the program of April 12 to the Brazilian cities of Baia and San Paulo. Baia, we are told, evokes the colonial past of Brazil, and San Paulo has long been a notable center of musical activity. The program of April 19 turns to our own city of Rochester, home of the famous Eastman School of Music and of many great American Festivals of Music. The program of April 26 turns the limelight on Philadelphia—The Modern Period. What an amazing history of music Philadelphia brings us; it is one well worth hearing about.

It is of interest to know that the CES American School of the Air marked its Fifteenth Anniversary in February. Today, it serves 177,000 classrooms, four hundred Service Hospitals, countless G.I. Outposts, and a world-wide audience which probably could not be reckoned. The American School of the Air, regarded by many as the most ambitious non-public service, has been widely praised by leading educators through the years. We are fortunate in these times to have programs like this to advance the appreciation of youth to musical, scientific, historical and other valued subjects. During April, which is the last month of these programs, there are five broadcasts.

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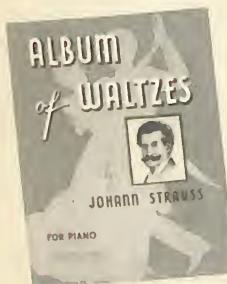


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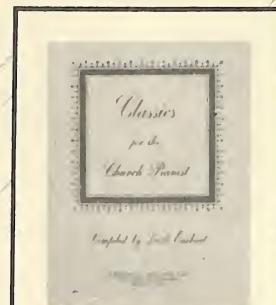
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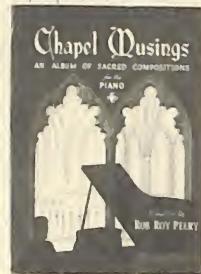
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Compiled and Arranged by WILLIAM M. FELTON

Price, \$1.00

Here is a collection of second and easy third grade pieces of special appeal to the adult along in the first year of learning to play piano pieces.

Among the forty-nine numbers in this book are the Stephen Foster melodies, *Beautiful Dreamer* and *Jeanie with the Light Brown Hair*; the infectious Gypsy melody, *Two Guitars*; the Coronation March from Meyerbeer's "The Prophet"; Grieg's *Norwegian Dance*; Schubert's fine *Military March*; the popular Mexican air, *The Swallow*, and Strauss' *Sounds from the Vienna Woods*.

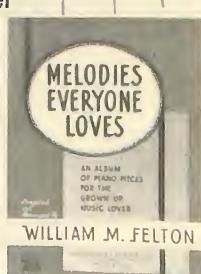


### MELODIES EVERYONE LOVES

An Album of Piano Pieces for the Grown-Up Music Lover  
Compiled and Arranged by WILLIAM M. FELTON

Price, \$1.00

The success of Mr. Felton's "Play with Pleasure" led to the publication of this second album for grown-ups who are progressing in their efforts at keyboard enjoyment. This is an advantageous collection of a fine variety of perennial favorites. The contents are for third and fourth grades. There are fifty-six numbers in this eminently successful book.





## Kreisler's tone-conscious ears approve Magnavox

ACROSS the river, the lights were beginning to glimmer through the winter mist. From far below, came the faint hum of homeward-bound traffic, punctuated now and then by the hoarse notes of passing ships.

Here, in his own apartment, the world's greatest violinist had just put aside his Stradivarius and turned to his Magnavox radio-phonograph. Now he sat listening as the instrument poured forth an ecstasy of sound. Full-throated it was; crystalline in clarity... music that had been immaculately conceived in the hope that it could thus be so perfectly reproduced.

### "Just as it should be!"

"I never tire of listening to that record on my Magnavox," said Fritz Kreisler. "For me, it has what I once called the 'Spinal Thrill'... the thrill down the length of

the spinal column. When I get such a thrill, I know that what I am listening to, or playing, is *right*... just as it *should be!* "That is why I have a Magnavox in my own home. Year in and year out, it has given me thrilling and absolutely faithful reproduction."

Fritz Kreisler's admiration for Magnavox is shared by such famous artists as Eugene Ormandy, Jascha Heifetz, Sir Thomas Beecham, Vladimir Horowitz, and others of illustrious name. They, too, chose Magnavox for their own homes.

### An investment in good living

Magnavox is both a superb musical instrument and truly fine furniture. More, Magnavox offers you a choice in styling from authentic traditional to smart contemporary designs—each a beautiful example of the cabinet maker's art.

And Magnavox likewise adds immeasurably to your radio listening pleasure. Here you benefit from the exclusive Duosonic speaker and from Magnavox pioneering in Frequency Modulation. That's why we urge you to compare an FM program over Magnavox with that over any other instrument. Once you do, once you enjoy the many other advantages this instrument offers—you'll never be satisfied until you own a Magnavox.

Send for booklet—Magnavox is happy to present Dr. Spaeth's booklet, *Music... A Priceless Heritage*, as a further step in fostering music appreciation for children and their parents. Ask for a free copy at your Magnavox dealer's or send ten cent War Stamp to the Magnavox Company, Department ET-4, Fort Wayne 4, Indiana.

**Magnavox** • *The choice of great artists*  
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